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Writing an advertisement

Place:
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Date:
1915

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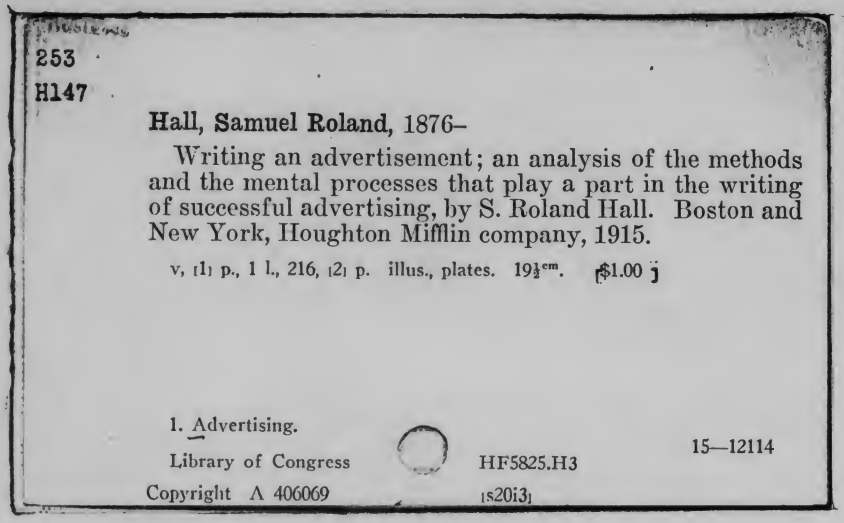

253
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Hall, Samuel Roland, 1876–

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abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

1.0

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1.25

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1.6

1.8

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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1234567890

1.0 mm

1.5 mm

2.0 mm

2.5 mm

A5

A4

PRECISION℠ RESOLUTION TARGETS

Century A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

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WRITING AN ADVERTISEMENT

BY

S. ROLAND HALL

SCHOOL EDITION

WITH AN INTRODUCTION BY

OSCAR C. GALLAGHER

HEAD MASTER, WEST ROXBURY HIGH SCHOOL, BOSTON

BOSTON NEW YORK CHICAGO

HOUGHTON MIFFLIN COMPANY

The Riverside Press Cambridge

Gift of the President

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MAR - 7 1916

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Business

D 253
H 147

The Riverside Press
CAMBRIDGE . MASSACHUSETTS
U . S . A

11 Mch. 1916. DBW
12 " " A.P.
15 " "

TO EXPLAIN

For several years prior to the publication of this book I had the conviction that a treatise on the art of writing an advertisement, — "preparing copy," as we advertising men put it, — written in a simple, chatty style, would be welcomed by a public that is becoming more and more keenly interested in the business of "selling through publicity."

The word "advertising," broadly interpreted, covers many different operations and considerable technique. Four large volumes were required for the text of a course of advertising instruction prepared under my direction by the International Correspondence Schools. No department of advertising is more important or possesses more never-ending interest than that which deals with "copy."

In these pages I have tried to answer simply that question — "How do you go about writing an advertisement?" My only apology for

writing in the first person is that it is much easier to be simple and direct that way. Writing in the third person encourages roundabout explanation and verbiage. My only explanation for introducing examples from my personal work is that I can write most helpfully about the things that are familiar to me.

No attempt is made in these pages to present a mathematically correct formula or set of rules for the composition of good advertisements. As the New York *Sun* once pointed out, every good story that appears is a model, a new example of successful technique. Charts are of little value, and rules may interfere with the freedom of thought. While not all writers of advertising copy work in exactly the same way, every one would probably agree that the principles covered in these pages must be considered consciously or unconsciously.

S. Roland Hall.

Easton, Pennsylvania,
February 1, 1915.

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INTRODUCTION

THIS book appears in response to new demands in education. The world is expecting the schools to give pupils not only the power to grapple with the problems that life presents, but also the knowledge to use that power effectively. In recent years especially a great increase has been seen in the number of courses of training for the competitive or distributive side of business, as distinguished from the clerical and the accounting. Salesmanship and advertising, in particular, are being introduced into more and more schools each year.

Just where the line runs between salesmanship and advertising it is not easy to state. It is safe to say, however, that the knowledge of the one is intimately bound up with the knowledge of the other. The salesman ignorant of advertising and the advertiser ignorant of salesmanship are alike inefficient. While the appeal may be more definitely personal

in salesmanship, the ability to understand human nature individually and collectively is no less indispensable in advertising.

In seeking to impart the ability to understand human nature many books on advertising begin with the study of psychology, and from a consideration of the laws of the human mind they evolve a set of principles as a basis for the practice of advertising. This book pursues a different plan. It comes from the pen of an advertising expert who has had practical experience in every branch of the work, — writing, advising, financing, and teaching — whose textbooks on advertising are more widely used than those of any other writer on the subject. From the outset the emphasis is laid upon the importance of copy. The practical problem is considered in relation to the commodity itself, the public, the conditions, various devices, financial considerations, etc., and the practical application of the underlying principles of psychology that operate are instinctively grasped by the student in dealing vitally with the problem itself.

It is realized, of course, that not all the pupils in commercial courses who study books on advertising plan to follow advertising as a distinct profession. No matter what line of buying and selling a pupil is to enter, however, a thorough grasp of the principles of advertising is indispensable. Even pupils in clerical and accounting courses will gain from the study of advertising a clearer insight into the relation that their individual tasks are to bear to the extensive problems of the business house for which they are to work.

The plan and scope of this book may be readily seen from the table of contents, and a careful discussion of this table should form the opening lesson in the use of the book. Then each chapter should be carefully studied by the pupils and thoroughly discussed by the class as a whole. In this connection the exercises at the end of the book should be used both to fix firmly in mind the principles in point and to form subjects for investigation for written reports. The illustrations, too, afford abundant material for the application of

the principles that are brought out. From their own investigations pupils should bring to the class advertisements that illustrate or violate the principles that the book teaches. A scrapbook should be kept, in which advertisements should be carefully grouped according to the headings given in the table of contents.

Even in commercial courses in which advertising is not especially treated, teachers of English will welcome such a book as *Writing an Advertisement*, for they will find it a clear, brisk treatment in everyday English of a most live and important branch of commercial study. The topics in the exercises, too, will afford definite assignments for both oral and written composition.

Thus, from reading, study, discussion, and investigation, each pupil will build up for himself a logical knowledge of practical advertising. In distinction to books on advertising in which mere exercises are given and questions asked, he will find in this volume a definite and constant guide that will keep him

from losing himself in the generalities of advertising and will give him a practical grasp of the subject, which he may later extend as opportunity offers.

OSCAR C. GALLAGHER.

WRITING AN ADVERTISEMENT

I

IMPORTANCE OF COPY

THAT the representative advertising agencies, or companies, pay from $50 to $100 a week — sometimes even more — to copy-writers of superior ability, indicates graphically the importance of the man who is able to put the advertiser's appeal into a form that will attract and impress the reading public.

Early in the days of modern advertising, the writer of advertisements was a rather unique personage. He was surrounded with some mystery, too much halo. Often he advertised himself as an "expert," with the result that the word "expert" fell into disrepute so far as it related to advertising, and even as yet has hardly succeeded in recovering its former perfectly proper meaning.

As more and more attention was drawn to the great business of advertising, it became more generally recognized that the writing of the advertisement and the publishing of it, important as that work is, constitute only a part of advertising — taking the word in its full meaning. In other words, people who concluded that they should advertise were rushing to get clever advertisements written and printed without giving the proper amount of thought to the questions of what kind of advertising was needed and when and where it could be done to the best advantage; of how the reader could conveniently see and procure the thing advertised; of how the advertising would affect retailers or other dealers in the advertised goods. In brief, advertising was looked upon more as clever business writing than as a great business force whose relation to the other business forces ought to be carefully considered before its power was utilized.

Then followed a long period in which emphasis was put on investigations, conferences, preliminary work, dealer relations, etc., as

things to be looked into or undertaken before the preparation of any advertising copy. There was a tendency during this period, when the pendulum of thought had swung away from copy to plans, to minimize the importance of copy. Some of the advertising agencies were inclined to say: "Copy is a mere detail, the surface or signs of the campaign."

A reaction has come. Good copy never was, never will be, a mere detail. Too few people are able to write it. Millions of dollars are invested in advertising with a poor return because the "surface of the advertising plan," the only thing the buying public, the ultimate consumer, sees, has so little appeal to it that it gets no attention, makes no impression.

No matter what brains are put into an investigation of the market for a given commodity or how skillful a distribution plan or sales campaign is laid out, at the last, the job, if the article is one that can be advertised, comes to the copy-writer in order that he may interpret to the public what the advertiser's product or service stands for. I have known

one of the oldest advertising agencies of New York to search around for weeks to find a writer with the special ability to write shoe advertisements that a certain large and successful shoe manufacturer would regard as being worthy of going into magazine pages costing from $500 to $6000 each.

People do not, as a rule, search for advertisements. True, advertisements are occasionally looked up, but magazines and newspapers are bought ordinarily for the news, stories, etc. they contain, and the advertiser must "butt into attention," so to speak. Figure the number of advertisements in a single copy of a large publication and the number of minutes that the publication gets from the average reader, and you will have a good idea of what an important undertaking it is to write advertisements that will capture the coveted attention and hold it until a favorable impression regarding the advertised article has been created. There are men who can talk entertainingly about goods when face to face with a customer, who are tongue-tied or finger-

bound when it comes to putting an interesting sales message into print.

Oddly, the farmer is usually a good advertiser. When he has a mule to sell, he puts down some such headline as "Good Mule for Sale," and goes about telling readers about the mule, which is good advertising — much better, as a rule, than the country-town merchant puts out, because it really tells something that some people are interested in knowing. The merchant is inclined toward generalities, hackneyed announcements or "smart" copy.

Advertising has been called salesmanship in print, and yet there are noteworthy differences between face-to-face salesmanship and printed salesmanship. With a single customer before him, the salesman has just one type to study. The face of the customer, the clothing, the general manner, all give hints as to the appeal that will make a favorable impression. Moreover, as the customer asks questions or gives answers to questions, other valuable clues are made available. The face-to-face

salesman can appeal to perhaps several of the senses of the customer — hearing, taste, sight, smell, touch. In advertising, the salesman ordinarily has only one sense — sight — to appeal to, and he must clothe his appeal to the eye so skillfully that the customer, in imagination, will feel the cloth, taste the tomato soup, hear the piano, or smell the delicately perfumed soap that the advertisement deals with.

In some forms of advertising, samples can be sent and several senses appealed to, but we are here considering mainly the advertisement in a newspaper, magazine, or some other medium affording only the opportunity to present a printed appeal. So the man who can take wire rope, flour, a brand of clothing, or a certain make of piano, and so picture that article before buyers of wire rope, flour, clothing, or pianos that it will earn general preference over other merchandise of its kind is a genius. How far this ability is natural with people, and how far it may be acquired or developed, are questions I cannot answer definitely. I have seen enough cases of successful development to lead me to believe that success is due as much to development as to "born talent."

II

STUDYING THE ARTICLE

THE editor of a great newspaper was once asked if it were possible for all persons to learn to write. "Yes," was the reply, "if they all had something to write about."

Without something to write about, he who hopes to construct advertisements is in the predicament of the man who stood in a crowd and said: "My friends, I am here because I wish to be a speaker, but as there is nothing I can think of to say, I shall sit down."

A few sentences, though arranged grammatically, do not constitute a good advertisement unless there is something in the language to command the attention of prospective buyers, to develop interest and to produce conviction.

The first essential, in starting out to write an advertisement, is to collect all the information available about the article or service that

is to be advertised. As Irvin S. Cobb says, it is one of the mysteries of the writing business that, in order to make the deepest impression on your reader, you must know what you are writing about. Some clever but superficial work may pass the test, but sooner or later the man who knows nothing about paints or painting, but who tries to write advertisements that aim to influence people to buy certain paints or do certain kinds of painting, will betray himself.

There is a great deal in this big world of ours to know, and nobody knows a very large proportion of what there is to learn. Consequently, it is not so very difficult, when one concentrates on a given subject long enough, to dig up interesting things about it that few people are familiar with. Genius, said Helvetius, is only concentrated attention. Ordinary raw cotton may seem to be a subject to which there is little; yet a cotton expert can see so much to cotton that he can grade it in more than thirty different grades. Pig iron seems to be too staple a product to be advertised in any dis-

tinctive way, but an enterprising iron man was able to discover that his product had an unusual percentage of vanadium in it, which ingredient gives iron greater strength; the use of that point made possible iron-advertising of unusual interest.

The story is told of an editor who, to discourage an applicant for a reporting job, told him to write an article on bread. The young man visited all the bakeries of the city, collected a vast amount of interesting information, which he culled over and made the basis of an article on "Our Daily Bread" that most readers of the newspaper found entertaining.

Mr. Manley Gillam, a veteran of the advertising business, has told most interestingly of one of his earliest efforts at advertising — how he was asked to help in the selling of butter made from the milk of a well-kept herd of pure-bred Holstein cows. He found so much of interest in the history and characteristics of the Holstein cow when he looked the subject up, and so many distinctive features about the making of this Holstein butter, that he had

no difficulty in building a series of interesting advertisements that sold every pound of the butter at a good price.

An ice-cream manufacturer, who for years had contented himself with a "standing card" in the local newspaper,—which standing card, like the standing army that Kipling wrote about, "just stood,"—employed a trained ad-writer to get up some copy. This ice-cream maker had said in his standing card that his ice-cream was "rich and pure." This statement was concise enough to please the worshipers of brevity, but, unfortunately, the claim for richness and purity was stated in such a hackneyed way, having been said in perhaps just those words by thousands of different advertisers, that it made little or no impression on the reading public. The ad-writer began to dig. He was not long in finding out that this maker's ice-cream was, by several per cent, richer in butter-fat than any other ice-cream made in that city. He unearthed the fact that this ice-cream man made tutti-frutti and hickory-nut flavors, but never gave any publicity

to these things, thinking that housekeepers knew them. They did n't. It was comparatively easy for this man with a "nose for news" to get ice-cream items that made interesting reading. He wrote a "Sunday-Dinner-Dessert-Suggestion" advertisement and others that were equally interesting.

There is a great deal in common between the work of a good newspaper reporter and a good advertising man. Each delves into his subject with a view to finding what there is in it that will be of interest to the public. Each makes himself a human interrogation-point and finds that natural questions, why this? why that? asked from the reader's or customer's point of view, afford the quickest and surest way of bringing the essential information to light. Neither ordinarily uses all of the facts found, for some of the facts are likely to be uninteresting or of secondary value. The important thing is first to get the facts. Then the writer must use judgment in deciding what part of the material will really interest the public and make a favorable impression for the goods

LB

The unit record desk, shown above, is a concrete example of the Library Bureau Idea.

The first desk of this kind was made for a bond house. Their problem was to put several thousand cards in shape to be handled by one clerk.

The obvious thing was to sell them a flat-top desk and four or five card cabinets.

That is the very thing we did not do.

We devised the unit record desk —a combination of a card file and a desk. We improved it and altered it so that it can be used as a ledger desk as well as for housing customers lists, credit information, sales records, price quotations, etc.

Then we standardized it and now carry it regularly in stock.

You see, don't you, what the Library Bureau Idea is—ORIGINATE! IMPROVE! ADAPT! STANDARDIZE!

Library Bureau

Manufacturing distributors of
Card and filing systems. Unit cabinets in wood and steel.
316 Broadway, New York

One of an attention-compelling series of newspaper advertisements
Originally two columns wide

or service to be advertised. I have written considerable advertising about Portland Cement, but have never undertaken to tell the general public the chemical constituents of Portland Cement. In the case of cement such information is not the feature that interests the public. In advertising certain other goods it is advisable to give some information as to the constituents. It all depends on the article.

Sometimes it is more essential to study the uses or the service of the goods than the goods themselves. Take an adding-machine, as an example. It would be of little value to the advertising man to have a thorough understanding of the mechanics of the machine unless the machine possessed some very distinctive feature that could be "played up." In this case, the service rendered by the machine should be the principal field of investigation.

A keen advertising man, studying a shovel manufacturer's selling problem, hit upon the idea of having the manufacturer feature a shovel that would hold just the load that an "efficiency engineer" had recently figured out

would enable a laborer to do the most work. That idea, strongly advertised, lifted that shovel manufacturer's product out of the rut.

Not long ago the advertisers of Trinidad Asphalt brought out the point that asphalt could be made that seemed chemically exactly like the South American product, but went on to argue that the Trinidad material had baked for years *under the broiling sun of the tropics.* Here was a vital fact that appealed to the interest and reason of the readers.

So, then, the study of the article goes considerably further than the article itself. It comprehends the study of the materials of which the article is made, the process of manufacturing, the history and development of the business. Somewhere along this route of research may lay untouched the vital fact upon which a successful advertising campaign may be based. Probably the safety device of the Iver Johnson revolver was a part of the firearm long before some mind was keen enough to recognize in it a feature that possessed wonderful advertising possibilities.

A New York advertising agency, on getting a contract for a large amount of tobacco advertising, as the first step sent a trained investigator and writer to Cuba to study Cuban tobacco at first hand.

What has already been said about the study of the article makes it obvious that it is difficult to do successful advertising for a business or a commodity that possesses no distinctive features. This is a fact that is too seldom recognized. Many concerns producing ordinary products or running very ordinary stores seem to imagine that advertising is a magic art that in some mysterious way or another can be made to bring them extra business. Advertising is only the search-light of publicity. It can throw into public view only that which exists. This statement must be immediately qualified by the explanation that it is possible, with false advertising, to temporarily give the public an incorrect picture of a business. But unless such an advertiser is far away from his customers or does business only with a scattering few, the false picture that he draws of his

goods or service will in due time be detected and become ineffective. He who hopes to realize a handsome investment on advertising should seek to make his goods or his business distinctive in some way — if not in big things, then in little. If this is impossible, he has nothing left to do but to seek what we call "general publicity" — that is, keep his name or the name of his goods before the public continually. It is a generally acknowledged principle that unless we have some decided preference for one article over another, we will take the one that seems most familiar to us. Even general publicity advertising makes things familiar to us. Though we have never actually seen or handled certain goods, if the name has been hammered on our memories for a long time, it seems familiar and is likely to be preferred. There are a number of articles for which only general publicity advertising seems possible. Take a five-cent cigar or ordinary laundry soap, as an example. The frank truth about the material of these commodities would be of no interest to the public; indeed, it might

make out a good case against the purchase of goods. So recourse is had to mere "name-advertising" or to some catchy slogan or picture. Sometimes a name itself may possess considerable advertising value — the name of "Sunny Monday" Soap, for example. In the words "Sunny Monday" is a suggestion that the soap is one that helps along wash-day, that brightens "blue Monday."

General publicity advertising is, however, costly. It gives the public no definite reason for preferring a certain article. It succeeds, if it does succeed, by constant hammering, by sledge-hammer blows, by suggestion or inference. The more the ad-writer can dig up in the way of interesting information about the goods and the more plausible reasons he can create for the purchase of them, the easier becomes the solving of the advertiser's problem and the less will be the investment required.

Consequently, the ad-writer could do no more important preliminary work than to study exhaustively the article, its origin and manufacture, and its uses or service.

III

INSIDE AND OUTSIDE POINTS OF VIEW

THERE has been much discussion in the advertising world as to whether the man with an outside point of view is not better fitted to write an advertisement than the man with an inside point of view. It is argued that the man who has lived with a business a long time gets too close to it and becomes unable to look at it as the outside man — the prospective purchaser — would. It is said that the inside man often takes it for granted that the prospective purchaser will understand certain things, they being so familiar to those in the advertiser's business, and so does not bother to make these clear in the advertisements he writes. In other words, the argument against the inside writer is that he loses the perspective, gets so tied up with inside knowledge of his business that it is impossible for him to get away

from his personal point of view and look at the subject with fresh eyes.

The inside man, on the other hand, is likely to argue that the outside man, unless he happens to be a user of the article to be advertised, or is well acquainted with those who use it, knows too little about the article or business to advertise it properly; that he will take facts of little importance and make them out to be facts of great importance; that he will argue in such a way as to appear ridiculous to experienced users of such products as the one to be advertised. To advertise such an article as the cash register, a piano, a brand of clothing, says the inside advocate, a man ought to know a great deal about the cash register, the piano or the clothing business — about the people that buy such goods and how they buy them, the competition, etc.

Example after example could be introduced to prove that both sides in this argument are right. The truth, as is usual in arguments, lies between the two extremes. No man can know too much about a business that he is to

advertise, provided he maintains the right point of view — looks at the business through the eyes of a prospective purchaser. This is by no means easy, but some of the greatest advertisers of the world are those who have "eaten and slept" with their businesses, as it were, and know more about them than any outsider. The most skillful advertiser will make use of both inside and outside points of view, but will be careful always to judge his finished advertisement from the point of "How will this strike and affect Mr. Prospective Customer?" — not "How well does it strike me, the advertising manager of the company, or how will it strike Mr. Blank, the president?"

It is probably within the truth to say that most of the best national advertising of to-day represents the work of the "outside writer" to a greater or less extent.

Some years ago a number of leading advertising men were asked how they got their ideas for advertisements, how they worked them up, etc. The replies were interesting. Some declared that often the right thought would

come while they were on the train coming to, or going home from, work. One man insists that some of his best ideas come during the morning shave, while an art director who conceived a particularly happy idea says he captured it while in the bathtub! A number gleaned good copy ideas from situations they saw in their talk or dealings with their salesmen or with retail merchants. Letters from users of the product were productive of good ideas. Close study of the consumer's use or need of the article yielded its quota of effective appeals. Some of the most striking Yawman Erbe office-equipment advertisements have shown typical office scenes — a vexed office manager saying, "I want that letter right now," followed by argument for the Y. & E. system of letter-filing; a manufacturer exasperated at finding the carbon copy of his price-quotation hopelessly blurred, followed by argument for the roller-copier method of copying letters as against the carbon method.

A writer of advertisements for a washing-machine seemed unable to produce appeals

that would bring the proper response. One day he tried to put himself in the place of a typical buyer. No sooner had he done so than he concluded that he would have to try a washing-machine before he would buy. So came into being the well-known "30-Days-Free-Trial" appeal of the washer.

The advertisers of Pompeian Massage Cream had a large art calendar that they expected to distribute to their customers. There was an argument as to whether many of the readers of the magazine would want such a calendar. So an advertisement was prepared that put this question frankly before readers. It pulled unusually well. Another concern tried a similar appeal with poor results!

Some men are noted for the quickness with which copy ideas come to them after they concentrate on a subject. With others the copy-idea mill grinds more slowly, and their best ideas are likely to come only after extended study, after "sleeping and eating" with the business, so to speak. Temperament evidently plays its part.

IV

THE PEOPLE

It is not enough to know the goods or the service that the advertiser is to offer for sale, important as that knowledge is. Advertising, so far as the commercial world is concerned, is a form of selling, and selling is a transaction that comprehends, not only the man who has something to sell and the thing that he has to sell, but the people to whom he hopes to sell. The prospective customer is the most important factor in the game. The goods or service to be advertised may be of great value, but, commercially speaking, their value amounts to nothing unless the prospective purchaser can be made to see the value. Value depends on the state of mind of the prospective purchaser. The mission of advertising is to develop states of mind.

Advertising will always be a work of endless variety and will never be reduced to an

exact science, just because of this "prospective-customer" factor. Human nature is the most wonderful thing in the world. You, the reader, are just one human being, and you do not even know yourself perfectly. You cannot accurately forecast just what your impressions and actions will be under some circumstances. It is true, however, that there are certain mental processes that are common to most people. If this were not true, we could have no science of the mind, no psychology. Because human minds are fundamentally alike, we are able, by reflecting how we ourselves observe, reason, remember, and act, to approximate how others will observe, reason, remember, and act. Furthermore, we have acquaintances, among whom there are various types. Our intimate knowledge of these types of people broadens our knowledge of humankind. But temperament varies greatly. Sex, age, education, environment, and other factors give infinite variety to human nature.

As has already been pointed out, advertising differs materially from face-to-face selling

in that the advertising man has no type of customer actually before him whom he can study closely and to whom he can adapt his argument. He must aim his argument at a prospective customer whom he can see only in his imagination. Besides — and this is another big difference — he cannot address himself to one individual even in imagination. Now and then the class of prospective customers that the ad-writer addresses will be sharply defined, as, for example, in selling to women, or to boys, or to architects; but even within these sharply defined groups, customers differ greatly in temperament, environment, etc. Consequently, the ad-writer's job is that of selling to a group of people and a group that he does not see except in imagination.

Probably there is no such thing, strictly speaking, as the "average man" or the "average woman," but when we use these terms we mean a type of customer possessing the most common traits in the group of people that we are addressing, a composite customer, so to

speak. Mr. Edward Bok, editor of *The Ladies' Home Journal*, says that for many years he had edited his great magazine with a certain type of woman in mind, a composite type, and that he did not meet a woman that seemed to combine all the qualities of his "mental prospective customer" until a few years ago.

It is very difficult, indeed, for either editor or ad-writer to get away from his own personal point of view and look at subjects as those subjects are regarded by prospective customers. Probably more errors are made in advertising practice through conclusions arrived at from personal points of view than from any other reason. A busy man looks at a bulky catalogue. "Huh," he grunts, "who would read such a thing! I know *I* never would, and I don't believe anybody does." Annual sales running over fifty million dollars a year seem pretty satisfactory evidence that one mail-order concern's bulky catalogues are read. The trouble with Mr. Busy Man in this case is that he is looking at the catalogue from his personal point of view rather than from the

point of view of the people for whom the catalogue was written.

We frequently hear remarks to the effect that long letters will not be read, that advertising matter sent under one-cent postage will not be opened, that cheap printing will get no attention, and so on — all of which may be true with respect to one class of people, but altogether and absolutely untrue with respect to another class of people.

Once in the presence of my wife I held up a conventional announcement of a millinery opening, and, without any thought as to the point of view of my criticism, began to explain why the advertisement was likely to be ineffective. I had not gone far in my criticism before the wind was taken out of my sails by evidence that the advertisement had not only drawn the head of my household but a number of her friends. I had been neatly caught in the simple error of criticizing from a man's point of view an advertisement that was written to appeal to women. For the moment I lost sight of the great difference between a

man's method of buying a hat and a woman's. Men do not attend formal millinery openings. Women find delight in them.

One of the Travelers Insurance Company advertisements, showing a widow gazing at a vision of a train wreck, seemed to me to be ideal as a pictorial advertisement. But the advertisement immediately impressed a woman as being unnatural, because the figure supposed to be the widow did not wear a collar or yoke that was appropriate for first mourning or second mourning.

This is a good place to record my conviction that, on account of the difference between man's and woman's points of view on so many different kinds of goods, and because so large a proportion of the necessities of life are bought by women, — some put it as high as eighty per cent, — the usefulness of women ad-writers is sure to be more generally recognized. Ten years ago the woman ad-writer was a novelty. To-day there are scores of bright women in the business. The larger stores are employing them; the advertising agencies are finding real

need for them. What man could have the proper appreciation of fine silk petticoats or could put such a subject before the feminine mind properly!

Some men *can* get the women's point of view, but it takes effort to study out things that a woman knows intuitively and can work out in a minute. Styles and fabrics — she began imbibing information about them when her hair hung down in two little plaits, and she has been at it ever since. These things are second nature to her. Her housekeeping and home-making interests began with the little toy house, the tin dishes, and her first doll. The faculty of knowing the woman's point of view is born in her. Where a man might advertise, "We have a handsome line of infants' apparel," a woman could n't refrain from becoming enthusiastic over the clothing of the important little personages. She would, to quote Mr. Charles Shearer, say quite naturally, "We have here the daintiest, cutest mites of apparel — dear little duds that you unconsciously take up tenderly and caress

soothingly, pat lovingly — just as if that tiny pink-and-white precious were already snuggling in the graceful folds."

Here is something from a recent advertisement of a large dry-goods store that shows how easy it is for "mere man" to miss woman's point of view: —

"These stylish messaline petticoats have deep flounces and elastic tops."

If Mr. Mere Man had possessed the faculty of talking as woman to woman, he would more likely have said: —

"Just what the particular dresser has been waiting for — a petticoat that fits so snugly that the gown or skirt lies perfectly smooth around the waist line. A handsome black messaline without a bulky belt or string of any kind, but with a six-inch yoke of strong elastic that yields with every movement of the body, thus giving perfect comfort with exclusive style."

The illustration of the difference between the average man's point of view and the average woman's has been cited here just as one

example. It would be easy to multiply these examples. Much copy that is written to appeal to farmers goes wide of the mark because the writer does not know farmers. He may picture all of them as "rubes," or he may go to the other extreme and think of them as consisting entirely of the prosperous type, all owning automobiles, etc.

The only safe way to learn people is to study the people themselves, their method of living, their methods of buying, their letters, etc. One may go wrong, in addressing farmers, even with a wealth of information, but he is surely less likely to go wrong than if he starts out with the stage, or the humorous-paper, picture of the farmer.

Likewise, if one is to sell an article to dentists, or to architects, or to retail grocers, he must make a study of dentists, architects, or retail grocers and be sure that his arguments will be received favorably by at least a good-sized group of these people.

For the reasons here given, it is a poor plan for an ad-writer to confine himself entirely to

office work. To study psychology by means of textbooks may be well enough, but around him, in the busy world, is a great laboratory into which he can enter and learn day by day. The best study of mankind is man, wrote Pope. Go out and mingle with the people that you hope to interest and to convince. See how they live and what attracts them. A successful department-store man makes it a rule to spend some hours every week on the street in front of the windows of his store, watching the crowds to see what they find in the windows that is of interest to them. He wanders around the sales counters, listening to the remarks of customers about goods. He goes back to his work with first-hand impressions to keep him away from the quicksand of advertising, that shoal of errors and wrecks, *the personal point of view*.

It has been argued, and with some reason, that copy should be written differently for readers in different parts of even one country — that we should, for example, advertise to New England readers in a different tone or

style from that which we would use for the South and West. It is easy, however, to rate this theory too highly. Undoubtedly some advertisements should be shaped especially for New England readers and put in different form

for Western or Southern readers, but a great deal of copy will fit one section of the country as well as another.

Try sometime the job of writing an advertisement directly to a particular group of readers, say, for example, fifteen-year-old boys. The copy above, describing a baseball

mitt, is a good example of an attractive appeal to boys. Such copy is not as easy to write as it may appear at first glance.

"A keen student of people," or "a good judge of human nature," is often put down as the secret of a merchant's success. The same idea applies to the writer of advertising copy.

V

THE CONDITIONS

ONE'S knowledge of the article or service to be sold may be excellent, and he may be a keen student of people, and yet he may blunder in advertising if he goes ahead with a poor knowledge of the conditions in the market in which he proposes to sell.

Is there really a market for the article?

If there is already strong competition in the field, may it be overcome or can sufficient hold be gained to make the venture worth while?

Are there enough prospective purchasers, able to pay the price asked by the advertiser, to make a permanent business possible?

Is the article on sale in retail stores? Is it advisable to sell it that way? If it is not on sale in retail stores, how can it be placed on sale there, and must this not be looked after before the advertising appears, so that the

reader may be told where he can see the goods?

Must an exclusive agent or sales representative be introduced into the plan?

Can the article be sold direct to the consumer? If so, what is the easiest way to make the sale to him?

Is it possible to make the periodical advertisements bring orders, or must the first object be merely to draw an inquiry and a catalogue or other circular be used to turn the inquiry into an order?

What action can I reasonably expect of the prospective customer?

These and other such questions should be answered.

Surprising as it may seem, many costly advertisements have been written and published when no facilities had been provided by which the customer could purchase. A large concern selling by mail an article that was priced for $50, some years ago inserted pages of advertising that cost from $500 to $2000 each, before it had a booklet or a catalogue describ-

ing the article. The concern fondly imagined that a plain typewritten sheet of description would bring an order. The magazine advertisements were written well enough. They developed interest and produced inquiries, but the campaign was futile because the advertiser did not recognize the conditions and review them carefully before writing and publishing the advertising.

If you write an advertisement about flour or soap, you can hardly expect the reader to lay down the paper and make a bee-line for the nearest grocery store in order to buy and try the article you have advertised. Understanding the conditions under which such goods are usually bought, you will know that the most you can expect is a trial purchase of your article the next time the reader is in the market for flour or soap. You can count yourself lucky if any large proportion of the readers of a publication are impressed to that extent.

On the other hand, the writer of an advertisement about a gun or an automobile may reasonably expect to make such an impression

that many readers will at once ask for a catalogue or write for information as to the name of the nearest dealer or sales agent. At the same time, it should not be overlooked that, even in such cases as these, a considerable advertising value is created among those who are not sufficiently impressed to send the advertiser an inquiry.

Some kinds of goods must be seen by the prospective purchaser before he will buy or commit himself to buy. All such conditions must be recognized before the advertising appeal can be intelligently written.

It is said that an American advertiser has advertised in Chile, using a picture of Santa Claus going down an ice-encrusted chimney, when the weather in Chile at the Christmas season corresponds to the summer in the United States and when — still worse — the Chileans do not recognize Santa Claus! An advertisement intended to appeal to civil engineers was made ridiculous because the figure in the illustration holding the rod was in a position that no rodman would take. An ad-

vertising campaign in a section of country where housekeepers put up an unusual amount of canned goods, pickles, preserves, etc., failed to bring proper returns, for the obvious reason that the market for the advertised goods in that community was small. A paint manufacturer found that he lost considerable of the effect of his advertising because much of it appeared in certain sections of the country *behind the painting season or too far ahead* of it.

All of these examples are just instances of where advertising failed to exercise its full force, could not exercise its full force, just because those who prepared and published the advertising did not understand the conditions thoroughly. Constructed so as to sway people to move easily and naturally in the direction that they are most inclined to go, advertising can accomplish wonders. But to expect it to overcome hard conditions may be to court disappointment. Advertising has broken people of certain habits and even induced new ones, but success is much more likely to come

if the advertising is so arranged that people may conveniently do what the advertiser asks.

"Come to my store to-morrow morning and get a dozen at fifty cents," may fail to bring the reader, because it may not be convenient for the reader to come. "Call me on the telephone and tell me to send you a dozen at fifty cents," may tempt the reader to act favorably at once.

To get full efficiency from our advertisements, we must cap our knowledge of the article and of the people to whom we hope to sell it with a good knowledge of the conditions in the market we wish to enter.

VI

THE ADVERTISEMENT ITSELF

ASSUMING that we have primed ourselves with a good knowledge of the commodity, that we have a true vision of the group of people that ought to buy the article or service, and that the conditions are such that we can go ahead with our advertising, we are ready to lay the foundations of the advertisement itself. Much indeed has been done when we have arrived at this state.

What shall the advertisement be?

It may be well at this point to define what the word "advertisement" stands for. It comprehends the illustration of the advertisement if one is to be used. It also comprehends the typographical display. But there is not space in a book of this size to consider all these various phases of an advertisement. A thorough discussion of such a subject as advertisement illustration would alone fill a good-sized

book. The object here is to deal merely with the writing, the literary form, of advertising.

Now, as has already been pointed out, an advertisement may consist merely of an attractive or suggestive name, or a slogan such as "Don't envy a good complexion; use Pompeian and have one." It may be a four-line classified advertisement under *Help Wanted* or *For Rent*, a kind of advertisement that is actually looked for by a large number of readers. It may be a few words on a sign or forty or fifty words on a street-car card. It may be a four-inch single column newspaper advertisement of $100-bonds that must be worded so carefully and set up so impressively by the printer that it will force itself into the attention of hundreds of readers. Or it may be a full-page dry-goods store advertisement. Our copy may deal with a subject so commonplace that we can hope to get attention only for a few words boldly displayed, or the subject may be of such inherent interest that, with a single attention-attracting feature, we can command

favorable attention for a thousand or more words set in small type.

The very fact that the word "advertisement" covers so much makes it difficult to lay down rules.

However, for the sake of simplicity, we will disregard those advertisements that a reader naturally looks for, such as *Help Wanted*, *For Rent*, and others of this class. Most advertisements should be written on the assumption that they must be forced into attention; that the reader bought the magazine or the newspaper for the sake of what appears in the so-called news columns or reading pages and will give his voluntary attention to that; and that we have the task of drawing him away and making it to his interests to read our message.

Manifestly, then, the ad-writer has the same job before him that the story-writer or the writer of a news article has — to produce something that commands the attention of the reader and commands it in such a way that the reader will have his interest developed rather than decreased.

WRITING AN ADVERTISEMENT

The George Batten Company, a New York advertising agency, has summed up the purposes of an advertisement admirably. According to the Batten definition, an advertisement has these purposes: —

To be seen;

To be read;

To be believed.

And it is added that the most important thing about the advertisement is that it should be believed. I would add "to be remembered," as a fourth important purpose. This simple definition really sums up an entire advertising course. There is no need for other rules as to how an advertisement should begin, how it should be developed, and how it should end. Begin it in such a way that it will be seen, will appear attractive to the eye of the reader and secure a reading. Construct the message so that it will be believed and remembered. This done with a high degree of efficiency is a task worthy of a master hand.

The functions of an advertisement have been often stated in a way that is somewhat

Saks Skeleton Clothes

¶They are just ligaments of cloth held together by thread and fused through with Style.

¶And you can see Saks workmanship exposed at every seam and thriving on exposure!

¶Even the waistcoat, in many of our models, is absolutely denuded of every stitch of lining.

¶And the fabrics themselves, being selected for their lightness of texture, add to the desirability of these wonderful clothes by virtue of what they subtract.

¶Candidly, Saks suits this Summer are the lightest creations ever turned out from the tailor's bench producing Comfort by what they omit and Style by what they include.

Men's Suits $17.50 to $45

Saks & Company

Broadway at 34th Street

The "skeleton" idea made this stand out strongly among clothing advertisements. It sold a Saks suit to the author of this book

The new pack of deep sea mackerel are surely fine

There are two divisions in the Mackerel tribe. One is the shore fish — such as those that are in our Family Kit. The other are the deepsea Norway Mackerel.

Somehow, the cold depths of northern waters give to the mackerel a firmness and plumpness of flesh, together with a tenderness that make them mighty appetizing. There is perhaps no breakfast that appeals more keenly to a hungry man on a crisp October morning. These are choicely selected fish. Freshen out well, broil and cover with melted butter.

Number 4 Pail $1.25
Number 3 Pail $1.50
Number 2 Pail $2.00
Number 1 Pail $2.50

Our Family Kit is composed of shore mackerel — delicious little fish, running perhaps 13 to 15 to the kit.

$1 the kit

Fish foods of high merit

Tuna, big chunky meat like the white meat of chicken, the finest of all fish for salads, 25c a tin; $2.85 a dozen.

Herring Roe, 15c a tin; $2 doz.

Codfish Shreds, enough for four people in each pkg., 10c a pkg.

Maconochie Kippered Herring, 15c a tin; $1.75 a doz.

Morel's Boneless Sardines, 25c a box; $2.85 a doz.

Shad Roe, 25c a tin.

Thos. Martindale & Co.
10th & Market

Established in 1869
Bell Phones — Filbert 2870, Filbert 2871
Keystone — Race 590, Race 591

An appetizing food advertisement

This and the Saks example appeared originally as single-column newspaper advertisements

different from the Batten analysis. The following are the "steps" most frequently outlined for an advertisement:—

To attract favorable attention;
To develop interest;
To create confidence;
To convince;
To induce action.

This is merely a more elaborate way of stating the ideas that are concisely expressed in the Batten formula. Observe that "attention" is qualified by "favorable." It is comparatively easy to attract attention if one be satisfied with any sort of attention, but it accomplishes nothing to attract attention if the advertiser is regarded with derision or suspicion, as he is likely to be when he adopts freakish or sensational schemes.

Not every advertisement, however, will incorporate all of the five steps. Many advertisements do not and cannot induce any immediate action. Many do not really convince of anything, but merely catch attention and impress the reader with the name or

identity of a certain article and stop with that. It would not be judicious to try to make every advertisement perform all of the five steps. Some advertisements present such a brief message, and flash it so quickly on the reader, that all the various steps that enter into the advertisement are merged into one. Sometimes an advertisement is merely an appeal to curiosity, as in the case of the following: —

What is JOHN MARTIN'S BOOK
FOR CHILDREN? Write to 5 West 39th St., N. Y.

Here the advertiser, realizing that it would take considerable space to describe his book, is endeavoring, by merely making it clear that he has something special for children, to draw inquiries with a very small advertisement and then give the full information to interested persons. It is not always possible to do this, and yet the advertisement here reproduced seems to have a fair chance for success.

An advertisement may be a complete exposition of the merits of an article, as, for instance, when a house or a business is to be sold. Or it may be just a point or a few points about

an article. The article may be such that the public would not care to read a long treatise about it. It would be difficult, for example, to get very long advertisements about shaving-soap read unless the soap possessed remarkable features that were described in an unusually interesting manner. Most goods of this class are advertised in series of advertisements, each one of which presents a point or a point or two about the product. Yet the busy man, who probably would not read more than fifty or a hundred words about a shaving-soap, might read five hundred about a motor-boat. So once more we fall back on the principle that the amount of information to be given in a single advertisement depends on what the article is and the class of people to whom it is advertised.

It would be easy to say that men would not read much matter about a cigar, but Mr. Herbert Shivers, a mail-order advertiser of Philadelphia, has succeeded in getting long and closely set cigar advertisements both read and believed. So something depends on the

treatment as well as on the character of the article.

This is to be considered: the sale of many products cannot possibly be closed by an advertisement. The most that an advertisement can do in cases of this sort is to attract the reader, interest him, and induce him either to write for further information or to go to a retail store or a local sales agent to see the advertised article. In a case of this kind it would be folly to use costly space in a vain effort to complete the sale with the periodical advertisement alone.

In deciding about the amount of information to be given, it is well to remember that the reader of an advertisement is not impelled by courtesy to read one second longer than the advertisement merits attention. The prospective purchaser in a store may listen patiently to a tiresome conversation by the salesman, but the author of salesmanship in print has no such advantage; he must deserve attention in order to get it, and must maintain the attention until his appeal has made the desired impression.

As has been suggested, it is often advisable to present the argument in favor of a product in a series of advertisements that tell the full story, rather than risk boring the reader by giving all the details in one advertisement. Procter and Gamble, the owners of Ivory Soap, have used a fine newspaper series, each advertisement dealing with just one special use of Ivory Soap. In such cases it may be well to carry some striking display or central idea in all the advertisements of the series, so that a connection will be established. If the advertiser has a slogan, perhaps that may be used as the connecting link. In some instances the different steps in producing the advertised article have been used as subjects of series advertisements.

VII

SIGN-POSTS OF ADVERTISEMENTS

It is astonishing that so little has been written about the "sign-posts of advertisements" — the headlines or principal displays. A great amount of attention is paid to headline writing in newspaper work; and story-writers give the greatest consideration to the titles of their stories — seeking a combination of words that will awaken interest. The headline is certainly of as great importance to an advertisement as it is to a news-story or a bit of fiction.

It is possible to have an attractive advertisement without a headline. When the no-headline form is adopted, however, the opening of the advertisement is usually set in a large, clear type that practically takes the place of a headline. Occasionally the ad-writer will depend entirely on an apt illustration to catch the reader's attention. But in most ad-

vertisements the headline plays an indispensable part in the exceedingly important matter of securing the reader's attention.

The headline is the attention-catcher, the index by which the eye of the reader is caught and brought to what the advertiser has to say. Students of advertising are often urged to study newspaper headlines as examples of advertisement-headlines, but there is a difference that it is important to recognize. The newspaper serves many different classes of people, and its publishers do not imagine that every article they publish will be interesting to every reader. They aim to publish a little that will attract each class of their readers — politics for those interested in politics, sports for those interested in that department, etc. Consequently, the newspaper headline clearly indicates what follows. If a reader is not interested in a certain subject, the newspaper editor expects that reader's attention to move on to something else.

The advertiser, on the other hand, wants to *draw* the attention of people to his announce-

ment, whether they were originally interested or not. While he is running a grave risk if he uses deceptive headlines (it is generally conceded that all advertising that deceives, tricks, or provokes the reader has no sales force when the reader becomes aware of the deception), he must so phrase his headline that the reader will be impelled to give attention. For instance, the headline "The Man Who Knows" has much more pulling power than "New Encyclopedia for Sale on Easy Terms," though the reader does not instantly see that a set of books is being advertised.

The incompetent advertiser shows his incompetence by selecting headlines that possess little or no interest value — "Notice," "Your Attention is Invited," etc. Here, again, point of view must be considered. Don't use a headline just because it suits your particular fancy. Ask yourself how it will appeal to the people you are trying to reach.

Good headlines may be coined for even the most ordinary products. Take, for example, this headline from a lumber advertisement: —

40,000 Feet of Hemlock Boards at $18 a Thousand

This is pertinent and would no doubt get the attention of any one who could make good use of such boards.

One of the finest headlines I ever saw was on an insurance advertisement — "Don't Force Your Widow to Marry Again." It shot an arrow straight to the mind of every married man who had not sufficiently protected his family with insurance. The choice of words is admirable. Think of the meaning behind the word "force."

"One Tenth of a Cent Will Buy Prestige" is the headline of an advertisement of superior bond letterhead stock. It would be difficult to assemble eight words that would more impressively bring out the point of how little it sometimes costs to go from the ordinary to the distinctive. Even such a staid business as a financial or brokerage house may have a headline or slogan full of interest value. A New York brokerage house advertises itself

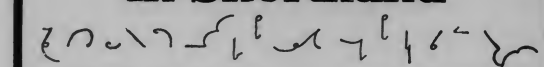
freely as "Odd-Lot Specialists" and apparently finds that excellent advertising.

Students of advertising have frequently asked that certain classes of headlines be defined and certain rules laid down. It seems to me that classifications would be confusing, because almost every day a first-class advertisement headline pops up that is in a class by itself. The only test worth while is, Will this combination of words surely draw the favorable attention of a good group of readers to the remainder of the advertiser's message? If the headline will do this, then it is a good headline, no matter what its form is.

Some ad-writers prefer the forceful form of heading known as the "direct-command." "Shop in New York," "Save the Agent's Commission on Your Insurance," "Protect Your House from Fire," are examples of direct-command headings.

The question-form of heading is a favorite one also. Examples: "Do you Want to Go to California?" "Is Your Home Protected?" The question is a form of expression that goes

Write Your Sermons in Shorthand



How easily and quickly shorthand is written. Only eight or ten seconds required to write the above, which in plain print is "And Joseph also went up from Galilee out of the city of Nazareth unto the city of David, which is called Bethlehem."

Why You Should Take Our Special Correspondence Course in Shorthand for Ministers

1. To Save Time and Labor. One of the hardest parts of a preacher's work is the writing out of his two sermons each week. After days of study and meditation upon his chosen theme comes the drudgery of giving it verbal form and writing it on paper. Many a preacher seeks his bed at midnight on Saturday after tedious hours of writing. His vitality is not as it should be, at flood tide for his Sabbath day's work. By our method he can write his sermons in less than one-fifth the time, indeed, as quickly almost as he can think, and with scarcely any resultant weariness; and they will be perfectly legible.

2. To Gather Material. In a shorthand vest pocket note-book the busy preacher may carry a working reference library of useful thoughts, extracts, apt quotations, illustrations, suggestions, headings, outlines, references, etc., to which he can add daily, on the instant, as the spirit moves.

3. To Save Space and Bulk. The preacher who uses the manuscript of his sermon in his pulpit little knows, oftentimes, how the continual turning of the leaves, be it ever so skilfully done, wearies a portion of his congregation and causes them to long for the last leaf. A sermon may be written in shorthand on very few sheets of paper. A comprehensive outline may be written on a single sheet or card. A sermon thus written will occupy much less space in the desk. A year's sermons may be placed in one small box. The saving of paper alone becomes an item. Prayer-meeting talks can be written on a small card to be held in a hand Bible.

4. To Aid Fluent, Vigorous Composition. The marked difference between extemporaneous preaching and reading a written sermon is caused in large measure by the slow process of writing out the discourse. The mind flashes ahead faster than the hand can follow. By the time the words come from the pen they have lost something of the fire and fluency of the mind's first conception. A sermon written by our rapid shorthand method approaches more nearly to the extemporaneous utterance, and thus carries greater power and conviction.

Every minister would learn shorthand if he realized the immense value of the accomplishment and the ease with which it may be acquired. Read the enthusiastic testimonials of ministers in our catalogue.

WE TEACH ONLY BY MAIL.

Instruction is based on experience in professional shorthand work. For more than two years we did a large amount of shorthand reporting for the Law Department of the City of New York. Highly endorsed by leading shorthand experts. Three years' experience in teaching by mail. Successful pupils in our own city and in every part of the country. Send the Inquiry Coupon opposite, and secure full particulars concerning our methods of correspondence teaching and our special short course for ministers. Costs nothing to try a lesson. Send to-day.

Jan.

SEND THIS INQUIRY COUPON.

Manhattan Reporting Co.,
150 Nassau Street, New York.

Gentlemen: — Please mail me a catalogue, giving full particulars of your Special Correspondence Course in Shorthand for Ministers as advertised in Current Anecdotes. I would be pleased to receive a free Trial Lesson in shorthand.

Name.....

Address.....

MANHATTAN REPORTING CO. (Tract Society Building) **150 NASSAU STREET NEW YORK**

Magazine advertisement of unusual pulling power

Reduced from $5\frac{1}{2} \times 8$ inches

INTENTIONAL SECOND EXPOSURE

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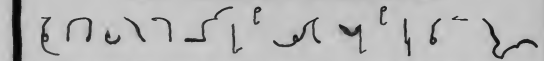

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Why You Should Take Our Special Correspondence Course in Shorthand for Ministers

1. To Save Time and Labor. One of the hardest parts of a preacher's work is the writing out of his two sermons each week. After days of study and meditation upon his chosen theme comes the drudgery of giving it verbal form and writing it on paper. Many a preacher seeks his bed at midnight on Saturday after tedious hours of writing. His vitality is not as it should be, at flood tide for his Sabbath day's work. By our method he can write his sermons in less than one-fifth the time, indeed, as quickly almost as he can think, and with scarcely any resultant weariness; and they will be perfectly legible.

2. To Gather Material. In a shorthand vest pocket note-book the busy preacher may carry a working reference library of useful thoughts, extracts, apt quotations, illustrations, suggestions, headings, outlines, references, etc., to which he can add daily, on the instant, as the spirit moves.

3. To Save Space and Bulk. The preacher who uses the manuscript of his sermon in his pulpit little knows, oftentimes, how the continual turning of the leaves, be it ever so skilfully done, wearies a portion of his congregation and causes them to long for the last leaf. A sermon may be written in shorthand on very few sheets of paper. A comprehensive outline may be written on a single sheet or card. A sermon thus written will occupy much less space in the desk. A year's sermons may be placed in one small box. The saving of paper alone becomes an item. Prayer-meeting talks can be written on a small card to be held in a hand Bible.

4. To Aid Fluent, Vigorous Composition. The marked difference between extemporaneous preaching and reading a written sermon is caused in large measure by the slow process of writing out the discourse. The mind flashes ahead faster than the hand can follow. By the time the words come from the pen they have lost something of the fire and fluency of the mind's first conception. A sermon written by our rapid shorthand method approaches more nearly to the extemporaneous utterance, and thus carries greater power and conviction.

Every minister would learn shorthand if he realized the immense value of the accomplishment and the ease with which it may be acquired. Read the enthusiastic testimonials of ministers in our catalogue.

WE TEACH ONLY BY MAIL.

Instruction is based on experience in professional shorthand work. For more than two years we did a large amount of shorthand reporting for the Law Department of the City of New York. Highly endorsed by leading shorthand experts. Three years' experience in teaching by mail. Successful pupils in our own city and in every part of the country. Send the Inquiry Coupon opposite, and secure full particulars concerning our methods of correspondence teaching and our special short course for ministers. Costs nothing to try a lesson. Send to-day.

Jan.

SEND THIS INQUIRY COUPON.

Manhattan Reporting Co.,
150 Nassau Street, New York.

Gentlemen: — Please mail me a catalogue, giving full particulars of your Special Correspondence Course in Shorthand for Ministers as advertised in Current Anecdotes. I would be pleased to receive a free Trial Lesson in shorthand.

Name.....

Address.....

MANHATTAN REPORTING CO. (Tract Society Building) **150 NASSAU STREET NEW YORK**

Magazine advertisement of unusual pulling power

Reduced from $5\frac{1}{2} \times 8$ inches

straight to the mark, and typographically it seems to draw unusual attention.

In retail advertising headings very frequently contain the name of the article advertised and sometimes something about its quality and price. Examples: "The New Fall Coats are Here," "Big Value in $3 Waists," "The Double Spoon Gets 'Em," "Butter That Takes You Back to the Old Farm."

A Curtis Publishing Company advertisement, headed "A Young Man was Earning $18 a week and needed $30," proved to have unusual pulling powers. The headlines depicted a condition in which many readers find themselves and was strongly suggestive of a good human-interest story.

The shorthand-course advertisement facing page 54 affords a fine example not only of an effective headline, but also of well-worked up copy throughout. This advertisement bought inquiries at from thirty to forty cents each, whereas inquiries for a subject of this sort usually cost from one dollar to three dollars each. Note how the headline connects with

the minister's work and how the thought of the headline is illustrated by the comparison of shorthand writing with the ordinary method of representing words. The canvass in favor of shorthand is logically presented. The reader has a coupon for his convenience and can get a trial lesson free. This advertisement illustrates well the various steps of getting attention, developing interest, creating confidence, and inducing action; it has practically everything in its favor, and it is not to be wondered at that it drew business at a low cost. It is a fine example of special argument directed to a special class. Whenever the advertising man can group his readers into a sharply defined class, he has a better opportunity to work out an appeal that will fit closely.

It is a good thing to have slogans, whether they are used as headlines or as other displays, include either the name of the product or the name of the advertiser. I have put the question, "Whose ham is the ham 'what am'?" to many people and have had a number express doubt as to whether it is Armour's or Swift's,

and have had others answer that it is Swift's. I cannot be sure what automobile company requests you to "Ask the Man Who Owns One," and I am a prospective automobile purchaser at that. On the other hand, we cannot forget that it is the Eastman Company's product when we remember the slogan, "If it is n't an Eastman, it is n't a Kodak."

The words that make up a headline ought to be those that can be grasped instantly, and the grouping ought to be carefully arranged. Compare the following examples: —

The Best Way To
Keep Flies Out

THE BEST
WAY TO KEEP FLIES OUT

The first example is superior because "The Best Way" is a natural phrase that goes well together. When one of the words is cut off and put on another line, the eye has difficulty in instantly catching the import of the seven words.

This book is not a treatise on typography, but the subject of headlines can hardly be passed without a warning that the printer of advertisements should be required to set headings in an easily-read face of type and to so arrange them that they will stand out. Printers in the smaller offices particularly will often so obscure a heading by setting it in unattractive or hard-to-read type and by surrounding it with decoration or jim-cracks that its force is seriously impaired.

A few plain faces of type are very legible in capitals. Generally speaking, however, headings should not be set in capitals, but will be much more legible if only a capital letter is used for the first letter of each of the principal words in the heading, including the first word and the last.

It is also important to know that a two-line heading can be taken in by the eye more quickly than a three-line heading and a three-line heading much more quickly than a four-line heading. The eye takes in a much shorter space vertically than it does horizontally. If

possible, main headlines, those that are depended on to capture attention, ought to be single lines or composed of only two lines.

Don't have many display points in your advertisement, especially if it is small. When an advertisement of moderate size has half a dozen or more display lines, the layout or design becomes a mass of display lines that does not allow anything to stand out. But if the displays are carefully selected and so arranged in different parts of the advertisement that they themselves tell a brief story, then the writer has his advertisement so arranged that it will appeal to the hasty readers — the mere glancers — as well as the careful readers. For instance, on a beautiful picture of a concrete road, appeared the words "The Road Everlasting" lettered at the top. At the bottom of that page-advertisement appeared the display line "Specify ALPHA and be SURE." These display lines gave the advertisement the value of a poster advertisement even if the attention of the reader could not be held for the details in smaller type.

WRITING AN ADVERTISEMENT

The following is another excellent example of the "poster arrangement." Only the top part of the advertisement is reproduced.

For the Man With a Tough Beard
And a Tender Skin

there is no shave so satisfactory, none that feels so clean, none that leaves the face so free from irritation as a shave with

THE DURHAM DUPLEX RAZOR

This is because the Durham Duplex is constructed on scientific principles that permit close and even shaving with the correct diagonal stroke.

Headlines have a great deal to do with the success or the failure of advertisements. Looking well to your "sign-posts" means greater likelihood of getting on the road to success.

VIII

POINTS OF CONTACT

THE general secretary of a Young Men's Christian Association once taught me a good advertising lesson. He explained how the Association drew different classes of young men by the use of different "points of contact." One class of young men was attracted by the athletic features of the Young Men's Christian Association. Another class was drawn by the evening school. Still another class was drawn by the amusement room. Still another class, by the library.

That is a fine phrase — "point of contact." Some people in the advertising business refer to it as the "motor principle." Mr. John E. Kennedy calls it the "responsive chord." Other well-meaning, scholarly gentlemen label it as "stimulus" — plural, "stimuli"! We are all referring to the same thing.

There is a point of contact about the article

you have to advertise that will connect you with your group of readers, if you can find it. Maybe there are several points of contact, but one that is stronger than any of the others. What is it? That is a most important thing to decide. People buy goods sometimes because they afford pleasure or because they make living more convenient. They often buy for reasons of economy; hence the great mass of "bargain advertising." Many purchases are made because of the appeal the advertiser has made to the appetite. Successful appeals are made to parental love, to one's regard for health. The point of contact is occasionally an appeal to vanity.

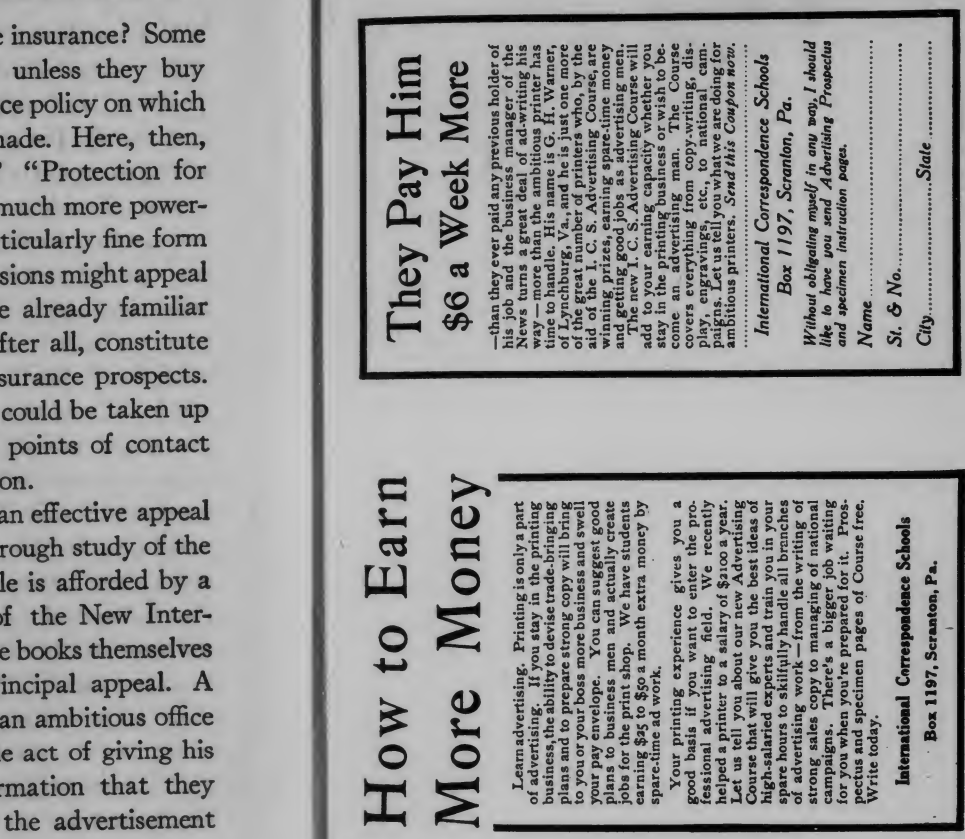
Within recent years advertising clubs, advertising classes, and even the colleges have made experiments in order to determine the relative strength of different forms of appeal, of different styles of writing in advertisements, of different styles of typographical display, and different styles of illustration. The conclusions, however important they may be to individual advertisers, are not far-reaching.

The advertiser of Campbell's Soups may be able to demonstrate that the convenience appeal — the idea of always having the canned soup ready for quick service — may be the strongest appeal; but this conclusion does not necessarily apply to all canned goods. In featuring other foods, the appeal to the appetite may be far more powerful than the convenience argument. Therefore, no attempt will be made here to classify various forms of appeal or to indicate which forms are the strongest for all of the many lines of goods that are freely advertised. That is a matter of great importance with which each advertiser must experiment. The Curtis Publishing Company says frankly that it spent thousands of dollars and years of effort before finding out that the appeal to boys to earn money was not the most powerful "point of contact" in securing agents for *The Saturday Evening Post*. The most successful appeal was the appeal to the parent to start the boy in work that would give him something useful to do and develop his character.

WRITING AN ADVERTISEMENT

Suppose the subject is life insurance? Some people cannot save money unless they buy something like a life insurance policy on which fixed payments must be made. Here, then, is one "point of contact." "Protection for Loved Ones" is perhaps a much more powerful point of contact. A particularly fine form of policy with unusual provisions might appeal strongly to people who are already familiar with insurance, but who, after all, constitute a most valuable class of insurance prospects. Thus subject after subject could be taken up and analyzed and various points of contact brought out for consideration.

A good example of how an effective appeal may be brought to light through study of the uses or service of the article is afforded by a series of advertisements of the New International Encyclopedia. The books themselves did not constitute the principal appeal. A scene was shown in which an ambitious office employee is depicted in the act of giving his elders some unusual information that they wanted. The keynote of the advertisement



Single-column magazine advertisements No. 2 proved to be much more effective than No. 1

INTENTIONAL SECOND EXPOSURE

WRITING AN ADVERTISEMENT

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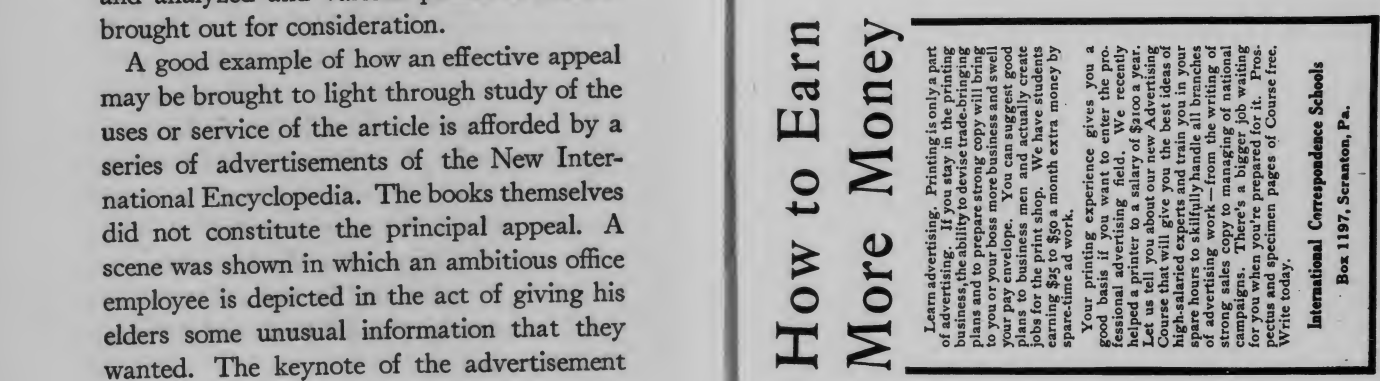


Single-column magazine advertisements No. 2 proved to be much more effective than No. 1

"Send for MURPHY HE Knows"

Are *you* the man that is sent for when *expert information* is wanted?

Such a man is *always* in demand at a big salary, because he *knows*, because he's TRAINED.

Training is the one great essential to success. Nowadays, no ambitious man need remain in the "dollar a day" ranks. So long as you have the ambition to rise *and can read and write*, there is no limit to the success to which you can attain through the help of the International Correspondence Schools.

If you want to be the man "sent for" get in touch with the I. C. S. Lack of capital need not hinder; it doesn't matter how little schooling you have had; age is no barrier; it is immaterial where you live or what you do; you don't have to leave home or lose a day's work; there are no books to buy.

The attached coupon will lead the way. Cut it out. Mark it—mail it now. There's no charge for the advice it will bring.

During September, 228 students *voluntarily* reported salary increases and promotions secured wholly through I. C. S. training.

The Business of This Place is to Raise Salaries.

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box 865 M Scranton, Pa.
Please explain, without further obligation on my part, how I can qualify for employment or advancement in the position before which I have marked X

Bookkeeper	Mechan'l Draftsman
Stenographer	Telephone Eng'eer
Advertisement Writer	Elec. Lighting Supt.
Show Card Writer	Mechan. Engineer
Window Trimmer	Plumber & Steam Fitter
Commercial Law	Stationary Engineer
Illustrator	Civil Engineer
Civil Service	Build'g Contractor
Chemist	Architect's Draftsman
Textile Mill Supt.	Architect
Electrician	Structural Engineer
Elec. Engineer	Banking
	Mining Engineer

Name _____

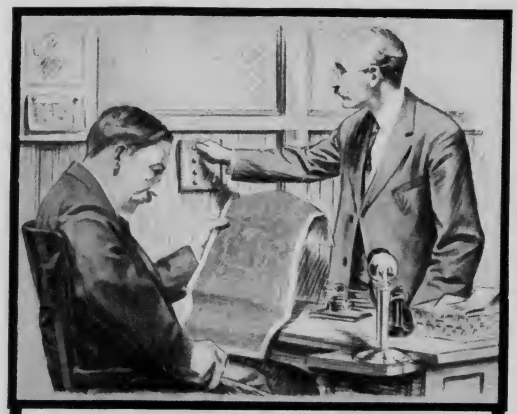
Street and No. _____

City _____ State _____

Strong because true to life

Size of original, $4\frac{1}{2} \times 8$ inches

INTENTIONAL SECOND EXPOSURE



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Show Card Writer	Mechan. Engineer
Window Trimmer	Plumber & Steam Fitter
Commercial Law	Stationary Engineer
Illustrator	Civil Engineer
Civil Service	Building Contractor
Chemist	Architect & Draftsman
Textile Mill Supt.	Architect
Electrician	Structural Engineer
Elec. Engineer	Banking
	Mining Engineer

Name _____
Street and No. _____
City _____ State _____

Strong because true to life

Size of original, $4\frac{1}{2} \times 8$ inches

was "The Man Who Knows." Instead of featuring the set of volumes as a desirable purchase, the writer of the advertisement very skillfully brought out the suggestion that the man who keeps storing his mind with useful information is likely to win position and power. Hence, the appeal was made more pointed. The International Correspondence Schools' advertising is all along this line. They do not advertise "Home Study Courses for Sale." They realize that the idea of study is attractive to only a few, that the thing they must play up is the benefit of study, the rewards that technical knowledge will bring the possessor. Of course, in both the cases here cited, the books or the course of instruction are finally brought into the argument, but they are kept secondary to the main appeal of the advertisement.

The talking-machine was not a wonderful success commercially so long as it was advertised in a mechanical way. When the entertainment possibilities were realized, and entertainment was made the keynote of the

advertising, the advertising was much more effective.

Powder as powder has n't a great deal of interest for the average reader, but advertise it as a means of enjoying the sport of trap-shooting, or as an effective way of getting stumps out of land, breaking the hard pan of soil, blasting ditches, etc., and immediately a broad field of interest is opened.

Waldo P. Warren, advertising manager for Marshall Field & Co. for a number of years, says that one day he visited the children's-clothing department to gather material for a children's-clothing panel for one of his forthcoming advertisements. The buyer gave a lot of data about the assortment of the goods, the materials, the good quality of workmanship, etc., but still it did not seem to Mr. Warren that any point that had been presented stuck out strongly. Finally, he blurted out: "Why is it, when you have such splendid offerings here, that a great many more women do not buy these children's outfits?"

"That's easy," replied the buyer: "they

have become so accustomed to buying goods and making up their children's clothing that it is hard for them to get out of the habit or for us to get them out of it."

There was the strong appeal, and the leading thought in that section of the Marshall Field advertisement a day or so later was that it was folly, a sheer waste of time, to make children's clothes at home when such assortments and such values as the Field store offered could be had. The point of contact had been found.

This "point-of-contact" idea is such a broad one that it covers many of the details of an advertisement such as the headline, the illustrations, etc., subjects that will be considered separately in following chapters.

The writer of advertisements that are to be inserted in magazines, newspapers, street-cars, etc., need not give much thought to introductions. It might almost be said that there are no introductions to advertisements, for, while usually there is a preliminary of some kind, — a point of contact made before we thrust forth the purely commercial object of the adver-

tisement, — this preliminary is such a vital, inseparable part of the message that it would be misleading to call it an introduction. If the opening language is not vital to that which follows, if it could be easily separated and would leave the succeeding copy with an interesting opening, then it may well be questioned whether or not the so-called introduction is not mere verbiage, generalities of interest maybe to the one who wrote them and possibly also pleasing to the manufacturer or merchant who is to pay for the announcement, but of no interest to the people expected to read the message. Some ten years ago the advertisements of the department and dry-goods stores were adorned with long or pompous introductions. Nowadays the preliminary talk of the experienced advisers is short and pointed.

The "Baby Letter" here reproduced is merely an advertisement in letter form. Sales letters, whether written singly to different people or written along general lines so as to appeal to a group of people, should conform to all the requisites of good copy-writing. In

TRADERS NATIONAL BANK
SCRANTON, PENNSYLVANIA

Dear Young Friend:

This bank believes in working for the future, and so the other day when we saw in the paper that you had come to town to stay we made up our mind to send you a little letter.

Of course, just now everybody is fussing over you, trying to make you comfortable and trying to decide whether you look most like Papa or Mamma, or whether you are just the image of Grandpa.

But don't you let the grown folks worry you. Just kick up your heels and have a good time, for there is lots of fun ahead of you.

You don't need money now, but you will some day, and so you can't start too early to save. Just tell Mamma and Papa the best you can by winks and blinks that the next time either of them comes downtown we want a call, for we are laying aside a nice little home-savings bank for you. Mamma and Papa can put in odd change for you. It will count up like everything, and by and by when you are bigger you will save nickles and dimes, too.

If Papa comes home and says he forgot to call here for your bank, you set up a howl, and the next time he won't forget. We will be watching out for him, because if he isn't already a depositor here we want to show him the kind of service we give folks who do their banking business with us.

Good luck to you, and may you grow up to be healthy, wealthy and wise.

Most truly yours,

TRADERS NATIONAL BANK

Printed originally on embossed "baby size" stationery

INTENTIONAL SECOND EXPOSURE

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Printed originally on embossed "baby size" stationery

this case the letter was addressed to newly born babies about two weeks after birth, the names being taken from the daily papers and afterwards checked off with the deaths so that no letter should be sent to a home where the baby lived only a few days. The plan here, of course, was to reach the parent through the child and through the new plans and ideals that come into a home on the birth of a child. Some people do not learn the full lesson of responsibility until they have children. This letter arrives, then, at a psychological moment, so to speak. Printed attractively on embossed baby noteheads, it has been used successfully. It is just one more of many scores of different kinds of "points of contact."

IX

INTEREST VALUE AND THE NEWS ELEMENT

WHILE the ground has been taken that most advertisements must be forced into attention and should be prepared on that assumption, I have little patience with the idea that there is not a great deal of inherent interest in advertisements of worthy products. The interest of people generally in the so-called reading-pages of the newspapers and magazines is conceded. Yet many of the matters dealt with in the advertising columns are just as vital and as interesting, if treated properly, to groups of readers as any other kind of so-called news. What is of more vital interest to the housewife than attractive clothing and furniture, than good food? What is closer to a man than his farming machinery, his blooded live-stock, his office equipment, improved drills for his quarry work, a new golf stick, etc.? With such subjects treated skillfully and with stale,

general advertising decreased, we can make the advertising section of a publication as interesting as the part in which the editors labor.

The story of Kipling and the advertising sections of magazines may or may not be correct, but it contains a kernel of truth. As the tale goes, an American friend sent a package of magazines from which the advertising sections had been cut lest the distinguished author be bored or annoyed by sordid commercial writing that fills space worth from ten dollars to over a hundred dollars per column-inch. Kipling responded, it is said, "Next time send me the advertisements; I can write stories myself."

For the sake of good advertising, publishers should discourage uninteresting appeals and should by all means refuse all offensive or fraudulent copy which, sad to say, still parades impudently in many publications.

Consider for a moment an advertisement of the Lehigh Valley Railroad announcing that day coaches would be made a part of the

Black Diamond Express. This train is a famous train on which thousands of people like to travel. Formerly it consisted of Pullman cars exclusively. The mere announcement that day coaches would be added was an item of great news value to thousands of travelers.

I was once discussing advertising with a manufacturer of wire rope. He admitted that he was probably not advertising in the most skillful manner; "but what," said he, "can you really say about wire rope, after all. It is just wire rope, and about all you can do is to say that the Blank Manufacturing Company makes wire rope." A few minutes later he gave the information that the wire rope of his company was being installed in the then tallest building of New York — a building that perhaps hundreds of thousands of people had read about and that was of particular interest to the big builders. Here was a chance for this manufacturer to tie up his advertising to a building undertaking that was coming in for a great deal of expenseless advertising. He did n't see it at all. He had no "nose for news."

A real-estate man called on a clever advertising woman to discuss advertising a very attractive suburban tract. It was a beautiful hill, well wooded. Early in the conversation the real-estate man dropped the information that he was having the trees cut off. "Of course," said the advertising woman, "you are leaving some on each lot. Do that and we'll call it Bungalow Hill." The real-estate man grabbed the telephone and shouted a quick order to stop the cutting of the trees until he gave further instructions. Odd as it may seem, he had overlooked the possibilities that the person of keen advertising nose saw immediately.

Of course no rules can be laid down as to how a writer may put greater "interest value" into his copy. That is his problem. He must look at his work with fresh eyes, must avoid the hackneyed and the commonplace. In a sense, he must be original; and he can afford at times to be daring. A Denver store some years ago adopted a plan of having a clever writer go through the various sections or depart-

ments as a visitor would and write only about the goods that particularly attracted her. One day, for example, she described the vacation goods that she saw, another day, the things that a newly married couple would probably find interesting. This feature of the day's advertisement was written up in such a chatty, newsy style that many readers thought it was a news department of the paper instead of a mere section of a large advertisement. The novelty of the treatment evidently commanded several times the usual attention. Had many stores been running a feature of this sort, there would have been nothing novel about it.

Style, whether in clothing, furniture, or something else, has a powerful interest or news value with certain classes of readers, particularly women. It is likely that style advertising will replace bargain advertising to some extent as time goes on. The bargain offer has had more "interest value" than any other appeal that retail advertisements ever incorporated; but it has been grossly mis-

handled, and reforms will come with the better class of stores.

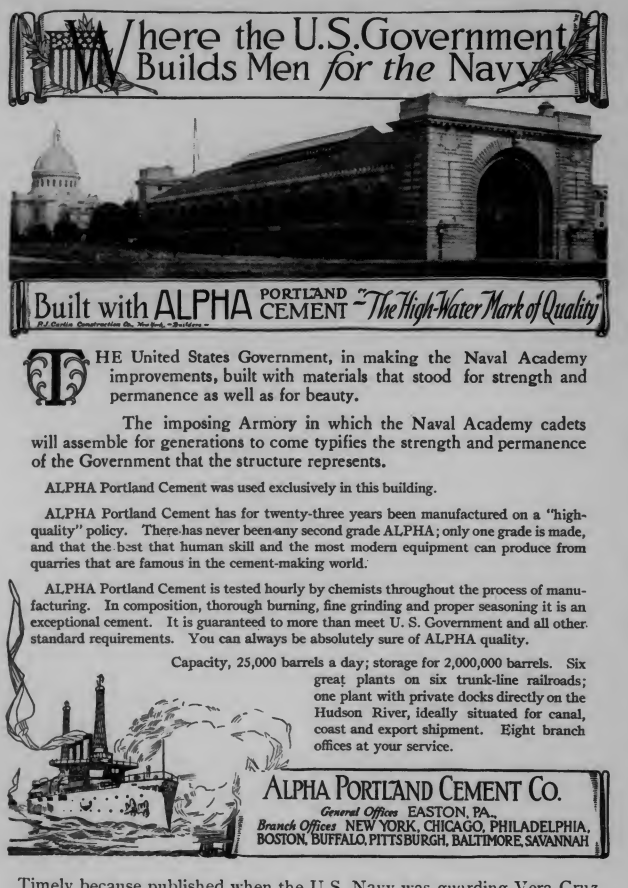
Service is full of strong interest value. The information and coöperation that some concerns give as a part of what they sell to the purchaser is so valuable that it becomes the appealing part of the advertising. Mr. E. St. Elmo Lewis, of the Burroughs Adding-Machine Company, demonstrated this when he changed the advertising of the Burroughs Machine from a straight sales message about the machine itself to a message about a well-written practical book entitled "A Better Day's Work." Of course the book dealt with the way that a Burroughs Adding-Machine makes a better day's work, but Mr. Lewis is authority for the statement that the new style of advertising pulled much more strongly than the former style.

A manufacturer of fine stationery offers a book on "Letter Etiquette." Thousands of people want hints on social letter-writing and send for the book. The book itself gives an ideal opportunity to do the necessary adver-

tising work for that manufacturer's brand of linen stationery, but the point is that the little book possessed infinitely more "interest value" than a manufacturer's selfish argument about the merit of his paper.

Timeliness and seasonableness are merely variations of "interest value." When the United States took possession of Vera Cruz, immediately the interest in the United States Navy and in naval and military topics greatly increased. Probably five or six times as much attention was given to these subjects as would ordinarily be given. Realizing this, I featured the new Naval Academy Armory at Annapolis in an Alpha Portland Cement advertisement with the heading, "Where the U.S. Government Builds Men for the Navy — Built with ALPHA CEMENT." This is just one of many examples of how advertisers may seize the opportune moment for making a deep impression.

Turning the thought of a great group of people in the direction you want it turned is no easy undertaking. It costs a great deal of



Timely because published when the U.S. Navy was guarding Vera Cruz

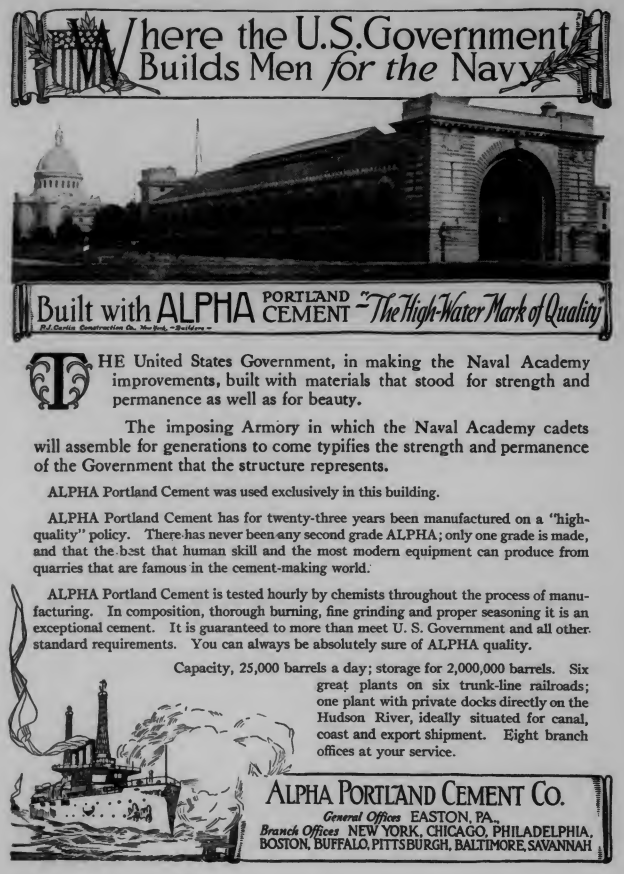
Size of original, 7 × 10 inches

INTENTIONAL SECOND EXPOSURE

tising work for that manufacturer's brand of linen stationery, but the point is that the little book possessed infinitely more "interest value" than a manufacturer's selfish argument about the merit of his paper.

Timeliness and seasonableness are merely variations of "interest value." When the United States took possession of Vera Cruz, immediately the interest in the United States Navy and in naval and military topics greatly increased. Probably five or six times as much attention was given to these subjects as would ordinarily be given. Realizing this, I featured the new Naval Academy Armory at Annapolis in an Alpha Portland Cement advertisement with the heading, "Where the U.S. Government Builds Men for the Navy — Built with ALPHA CEMENT." This is just one of many examples of how advertisers may seize the opportune moment for making a deep impression.

Turning the thought of a great group of people in the direction you want it turned is no easy undertaking. It costs a great deal of



Timely because published when the U.S. Navy was guarding Vera Cruz

Size of original, 7 × 10 inches

money. Consequently, when the attention is naturally turned the way you want it, when there is a state of mind that has cost you nothing, but which perhaps you could not create without the expenditure of tens of thousands of dollars, surely it behooves you to make the best possible use of that state of mind by featuring things in your advertising that are timely. The connection should be logical, however. At the beginning of the European War, a number of advertisers attempted to trade on the interest in the war by introducing "war talk" into their copy when there was absolutely no connection. This is idle or worse.

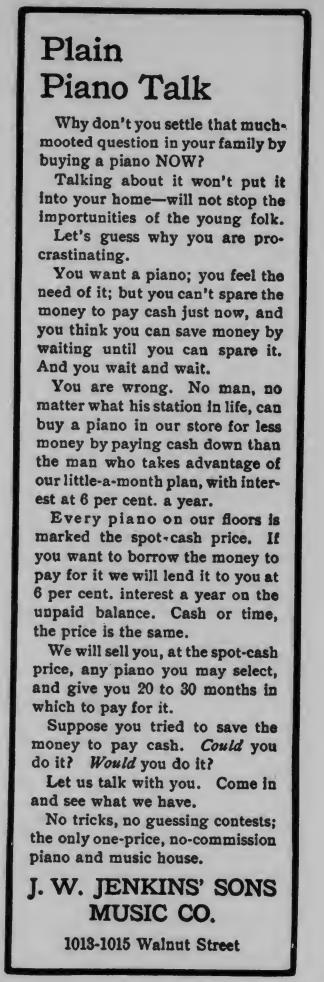
When Colonel Roosevelt returned from his African hunt the advertiser of Gold Dust made a hit by the use of a large poster, showing the distinguished hunter landing, while behind him came the smiling Gold Dust Twins. The wording was "Roosevelt Scoured Africa — We Scour America."

When the baseball player is at the height of his popularity, the tobacco company arranges to have him confess how dearly he loves to

smoke a certain brand that this concern makes, and the public at that certain time is much interested in the famous pitcher or hitter and reads his opinion about the tobacco with more than the usual interest. This is timeliness combined with that general interest that human beings have in other well-known human beings.

When the eyes of the sporting world in America were centered on the 1913 World's Series between the champions of the National and American Baseball Leagues, the advertisers of the Victor Typewriter broke into the New York newspapers with advertisements explaining why the reporters of these exciting games were using Victor typewriters. Here the advertisers deliberately "cashed in" on an interest that they probably could not have created with ten thousand dollars of their own money, and it was legitimate even if a few wise readers suspected that the stage had been fixed for the advertising.

Seasonableness is a form of timeliness. At different seasons of the year the thoughts of groups of readers turn naturally to certain



Plain Piano Talk

Why don't you settle that much-mooted question in your family by buying a piano NOW?

Talking about it won't put it into your home—will not stop the importunities of the young folk.

Let's guess why you are procrastinating.

You want a piano; you feel the need of it; but you can't spare the money to pay cash just now, and you think you can save money by waiting until you can spare it. And you wait and wait.

You are wrong. No man, no matter what his station in life, can buy a piano in our store for less money by paying cash down than the man who takes advantage of our little-a-month plan, with interest at 6 per cent. a year.

Every piano on our floors is marked the spot-cash price. If you want to borrow the money to pay for it we will lend it to you at 6 per cent. interest a year on the unpaid balance. Cash or time, the price is the same.

We will sell you, at the spot-cash price, any piano you may select, and give you 20 to 30 months in which to pay for it.

Suppose you tried to save the money to pay cash. *Could* you do it? *Would* you do it?

Let us talk with you. Come in and see what we have.

No tricks, no guessing contests; the only one-price, no-commission piano and music house.

J. W. JENKINS' SONS MUSIC CO.

1013-1015 Walnut Street

Nothing about the goods, but a forceful appeal

Single-column newspaper advertisement

INTENTIONAL SECOND EXPOSURE

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subjects. At such times, seasonable advertising has great additional interest value. "Hunting Season Just Three Days Off" hits the bull's-eye with probably every lover of hunting who even glances at the page on which this advertisement appears.

Perhaps fishing-rods can be sold at Christmas, but they can be advertised to much greater advantage when the air begins to have the feel of the fishing season and the passer-by sees the swift leap of the trout or the bass from an alluring brook.

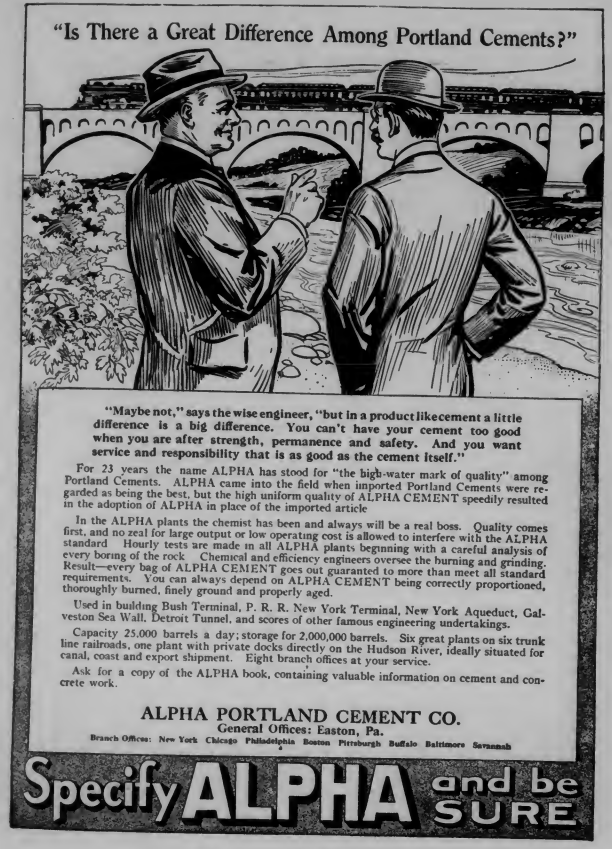
X

THE APPEAL OF PICTURES

THE ad-writer has no greater aid than good illustration. Pictures possess strong inherent interest value. The child is attracted by pictures long before printed words mean anything to him. Everybody likes to look at pictures.

Pictures give the argument or the description at a glance. They show what perhaps could not be fully described in five hundred or a thousand words. Boss Tweed, of New York, it is said, declared that he cared nothing about the word-criticism of him that the newspapers published, but he shrank from having the people see cartoons of him; they could understand the pictures even if they did n't read editorials. And it is generally conceded that Nast's pictures put this political boss out of business.

Besides their great value as a means of



A conversational appeal

Size of original, 7 × 10 inches

INTENTIONAL SECOND EXPOSURE

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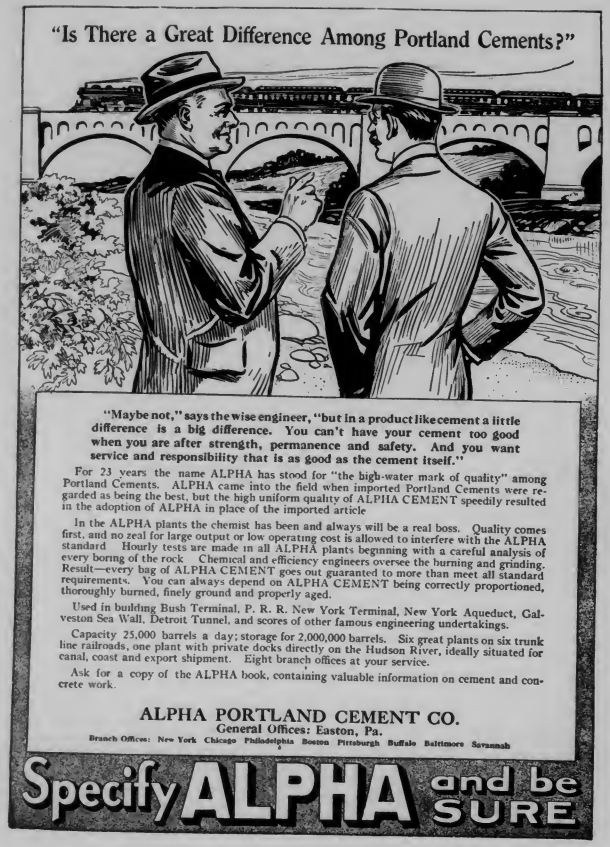


A conversational appeal

Size of original, 7 × 10 inches

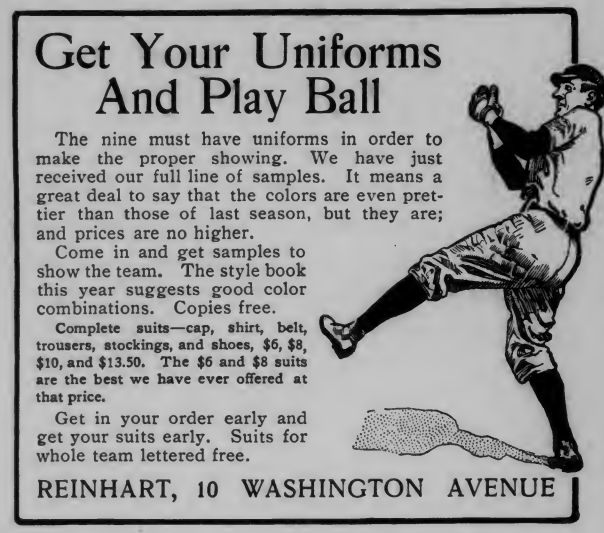
catching the attention of readers, illustrations may depict the goods themselves or demonstrate their use or operation.

As has been already indicated, it is not the purpose, in this volume, to attempt to deal comprehensively with such important divisions of advertising as illustration, typographical display, the choice of advertising mediums, etc. But as illustration is such an important component of copy in most cases, it is impossible to consider thoroughly even the writing of copy without including consideration of the illustration.

"Would n't the appeal to the reader be much more effective if the advertisement were illustrated?" is always a good question for the copy-writer to ask himself. Instances can be cited where illustration is hardly required — as, for example, in the case of an offering of bonds; but most advertisements profit by the introduction of illustration. The picture is far more attractive to the eye than plain type.

Good illustrations made especially for use

in just one advertisement are likely to increase the cost of the advertisement considerably. That, no doubt, is why a great many occasional advertisers content themselves with all-type messages, or use what are known as stock cuts or syndicated illustrations, which are designs made up in such a way that they can be used by different advertisers in the same kind of business but located in different sections of the country. Some really good illustrations are sold in this way. Cuts of clothing, hats, shoes, etc., are those sold most extensively on the stock or syndicate plan. By the use of these, an advertiser can for a dollar or two, maybe less, use illustrations that, if made for him alone, would cost from five to twenty-five dollars. The weakness of most stock illustrations is that they do not usually illustrate faithfully the exact goods advertised. Being made for general use, they are likely to be general rather than specific. They are useful mainly to retailers, and the best of them are the designs made up by manufacturers for the use of retailers of their goods and usually fur-



Copy written to fit an inexpensive stock cut

Originally a double column newspaper advertisement

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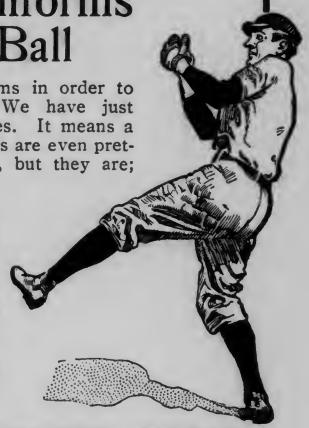
Get Your Uniforms And Play Ball



The nine must have uniforms in order to make the proper showing. We have just received our full line of samples. It means a great deal to say that the colors are even prettier than those of last season, but they are; and prices are no higher.

Come in and get samples to show the team. The style book this year suggests good color combinations. Copies free.

Complete suits—cap, shirt, belt, trousers, stockings, and shoes, $6, $8, $10, and $13.50. The $6 and $8 suits are the best we have ever offered at that price.

Get in your order early and get your suits early. Suits for whole team lettered free.

REINHART, 10 WASHINGTON AVENUE

Copy written to fit an inexpensive stock cut

Originally a double column newspaper advertisement

nished complimentarily; these show the exact design of the hats, shoes, etc., and enable the retailer to undertake illustrated advertising at reasonable cost.

National advertisers and advertisers of specialties must have special illustrations drawn or photographs taken if they want to introduce the picture element into their announcements effectively.

Irrelevant and so-called humorous illustrations had better be kept out of advertising. The new advertiser is often tempted to introduce silly pictures or those that have no connection with the product to be advertised. Occasionally we see reminders of illustrations that were plentiful enough a dozen years ago: furniture tumbling over Niagara, illustrating "a flood of values"; a camel bearing the lettering "a humping opportunity." In the hands of the clever advertiser the humorous or quaint picture may be turned to good account, but cheap wit, poor puns, and grotesque figures are dangerous as illustrations. Have the illustration as attractive as possible, but let

it have a sensible connection with the subject of the advertisement. This does not mean that an illustration may not be cute; many illustrations of children are cute and very effective.

As to whether photographic views or drawings are the better, I feel like replying, as the little girl did when asked whom she liked the better, papa or mamma. She replied, "Both." Photographs are stronger in realism, and you can usually get the details faithful in photographs if you have good posing. On the other hand, drawings can be staged better, so to speak, and you can put emphasis on the important point somewhat better in a drawing. Take, as an example, the cement advertisement showing the two men before the railroad bridge. It would have been practically impossible to secure the right sort of photograph for this advertisement. In fact, the argument was thought out first and the illustration had to be made to fit the idea. Cuts made from drawings are of more general use than half-tones from photographs. But both kinds of illustra-

The novelty of this illustration arrests the eye

Size of original, 7 × 10 inches

INTENTIONAL SECOND EXPOSURE

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tions are indispensable in the advertising business. Whether one or the other is the better depends on the particular thing or argument to be illustrated.

The "Big Blast" cement advertisement facing page 84 is a first-class example of how an unusual picture can be introduced in order to capture the reader's attention. Of course here the picture has nothing to do with the quality of the cement, but as it shows some of the operations in cement-making, it connects perfectly with the argument in the mortise of the advertisement. It may be remarked, in passing, that pictures showing action are generally regarded as having more attractive value than "still-life views."

An old rule among illustrators seems to be, when you cannot get anything else that is better, show a good-looking woman or a bright child. Both subjects are attractive in life, so in advertising they are used liberally.

Just because, however, pretty women and children can be used as attention factors in many advertisements, there is a tendency to

use such illustrations at times when they seem out of place. A fire-arms company has recently used an illustration of a smiling young woman holding a repeating shotgun out to the reader. It seems that the figure of a hunter would be more in keeping with the atmosphere of a gun advertisement. If the advertisement were designed to encourage the purchase of the gun by women or for women, the situation would be different. One of the automobile-tire manufacturers has long used the picture of an attractive young woman in its magazine advertisements and window cards and argues that it attracts people just as an attractive young woman in a store would draw attention to herself. Women take a greater part in automobiling than they do in hunting or in the buying of tires. It seems that the introduction of the woman into a tire advertisement is not nearly so pertinent as it would be in advertisements of household goods or complete automobiles. The association with the latter subjects is logical.

One error that the writer unused to having

Compels attention because of its simplicity and directness

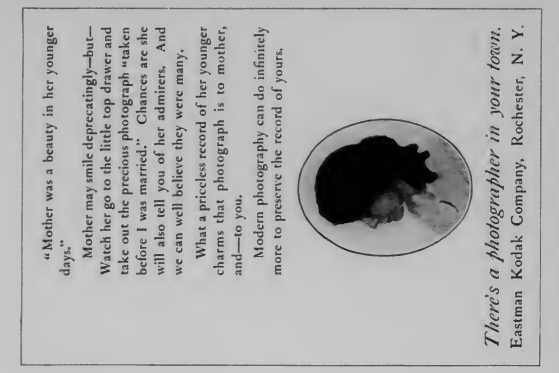
Originally a back cover page of the *Saturday Evening Post*

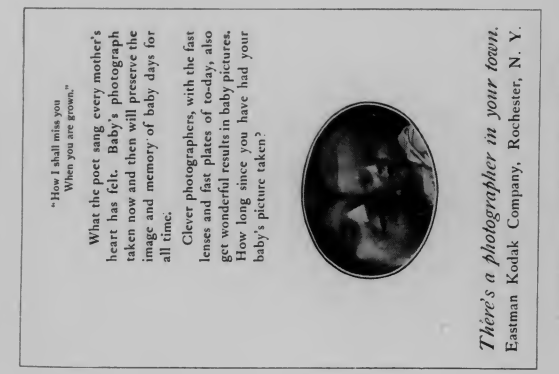
illustrations made is exceedingly likely to fall into is that of having the pictures show too much. If a vacuum cleaner is to be shown in action, it is not necessary that the parlor table, the bookcase, the andirons, and the cat be shown in the picture. The main feature of the illustration should be brought out strongly and nothing but the most necessary details included. The fewer the details, the stronger the main feature can be brought out. Study the best examples of human-figure advertising — particularly among the small advertisements — and you will observe that often only a part of the human figure is included. We do not need to put all of a woman's body into the picture to show her using a meat-chopper; in fact, half of the figure will do well, if we have her hands and her face in the picture. Refer again to the cement advertisement entitled "Is There a Great Difference Among Portland Cements?" What would have been gained here by including the figures of the men down to the soles of their shoes?

WRITING AN ADVERTISEMENT

The Old Dutch Cleanser advertisement opposite page 86 is a remarkably fine example of how the human figure can be introduced into an advertisement without at the same time bringing in parts of the figure that are unnecessary as illustration. If the entire figure of the woman were included in this case, the hands would have to be much smaller. The floor-scrubbing scene would then have to be subordinated so as to accommodate the full figure of the woman. As the advertiser has it, the hands and face of the woman stand out strongly, and attention is focused directly on the scrubbing scene — the thing that the advertiser wishes to draw attention to. The imagination fills out the remainder of the picture.

There are probably no better examples of illustrations of strong interest value coupled with conciseness than the pictures in that series of Kodak advertisements entitled "There is a Photographer in Your Town." One could scarcely turn the page without stopping to look at the quaint picture of "Mother" and





A strong example from the Kodak series

Text of unusual interest value supplemented by illustration that harmonizes perfectly

Both advertisements reduced from full magazine pages

INTENTIONAL SECOND EXPOSURE

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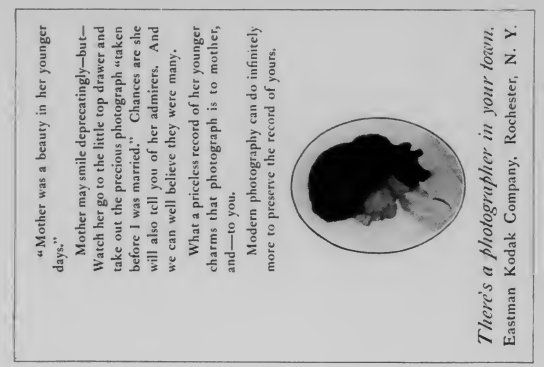

A strong example from the Kodak series

Text of unusual interest value supplemented by illustration that harmonizes perfectly

Both advertisements reduced from full magazine pages

to read about her being a beauty in her day. These advertisements were true to life.

Study the Pratt's Food advertisement for a moment. This is a simple idea — the enclosing of a message about poultry food in the

A small advertisement that sticks out

outline of a baby chick, but this illustrative feature made a small advertisement stand out on a page like the proverbial sore thumb.

The hands by themselves — used in holding things, pointing to features, etc., — have

been used to good advantage by illustrators. There is something very human about a pair of hands when we catch sight of them in a picture, and we stop and look to see what it is all about. That well-remembered Knox Hat advertisement that showed a Knox held by Colonel Roosevelt had the striking view of a hand as well as the personality of an interesting man as attention-drawing features.

Every one knows how business details can worry a man and keep him awake. The Burroughs Adding-Machine Company wanted to build an advertisement that pictured the woes of a man who did not have an adding-machine. So they produced the view of a restless bookkeeper tossing on his bed at midnight while over him danced hob-goblins made up of columns of figures. As most people have had similar experiences, the illustration hit the mark.

The Park Hill advertisement shows how pictures can lend to copy tone that could hardly be imparted by words, no matter how skillfully written.

Just because an illustration is to be a fea-

An unusually high-grade example of an illustrated real-estate advertisement

Newspaper advertisement reduced from three columns wide

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ture of your advertisement, don't neglect the part that is to go into type. Let both the wording and the picture be of one hundred per cent strength and fit into each other harmoniously.

XI

IMAGINATION IN ADVERTISING

Good advertising requires considerable imagination on the part of the writer and also requires that the imagination of the reader be appealed to.

We have seen that the value of language in advertising depends on its picture-creating power. Before the reader comes to the point of deciding to buy his Fox gun or his Overland automobile, there have been created and revolved in his mind pictures of himself owning and enjoying his gun or automobile.

Imagination is a wonderful thing. In a twinkling it jumps hundreds or thousands of miles. It paints in faithful colors and in great detail anything in the mind of the reader that he himself may will to put there or anything that some one else may suggest to him. When we say that "anticipation is sometimes better

than participation," we are merely paying a great tribute to the power of the imagination to create pictures.

A few words rightly chosen may be enough to start trains of thought in a reader's mind that will create vivid and impressive pictures. "As Imperishable as if cut out of Solid Stone," wrote some one, referring to a reinforced concrete building. Immediately there arises before the mind a building hewed out of solid stone. The words "Contented Cows" puts before those of us who know cows a picture of sleek Jerseys standing hoof-deep in pebbly, shady streams or grazing in rich meadows.

Take President Wilson's "watchful waiting" expression as an example of suggestive language. It put before the American nation a picture of a policy that could not be better described in five thousand words. Its power is illustrated by the manner in which the expression was caught up and passed along throughout the country and perhaps the world.

There is great opportunity in advertising for the man who can write copy that appeals

strongly to the imagination — that in a few words will start trains of thought and begin pictures that the imagination of the reader afterwards completes. Such copy is economical copy, for in a few words it accomplishes as much as hundreds of words of another sort could accomplish.

The International Correspondence Schools' style of advertising is a fine example of the appeal to the imagination. Pictures and headlines are used that strike home, that catch attention, first of all, by making the reader feel that "that is my case," or, "that means me." 'Are Your Hands Tied?" is one of the best-known I. C. S. advertisements, and it is illustrated with a pair of hands at the top of the advertisement with the wrists wrapped tightly with rope. Having caught attention, the text of the advertisement proceeds to draw a picture of how the man with hands tied, so far as ordinary methods of gaining an education is concerned, may by the home-study plan become a free man. This is an inspiring vision to put before the masses of people who

Are YOUR Hands Tied?

Do you want to get on—SUCCEED—earn more money? Is there a certain line of work in which you think you could do better—if you only had the training? Or a certain kind of position you would like to hold—only you fear your "hands are tied?"

Don't let your ambition die! Don't think your hands are tied! Don't think that you can't strike out for advancement and *success*—that you do not dare, because you must eke out your daily bread—that you must go on in the same old rut as long as you live.

Get out of the crowd of ordinary *untrained* men—whose each day's work puts them *no further ahead*.

Start your advancement NOW—mark the coupon with a cross opposite the occupation you prefer, mail it *to-day*, and let the International Correspondence Schools give you full information on how they can *help you* to succeed—costs but postage—you incur no obligation.

Simply let the I. C. S. tell you how they can assist you to become an EXPERT in your chosen work—in your spare time—at home—no matter where you live or how little you now earn.

It's a winning game for you—if you will only enter.

More than 400 I. C. S. students monthly VOLUNTARILY report increases in pay due to I. C. S. help.

The world owes you *success* if you demand it—the world owes you nothing if you do not.

Mark the coupon—begin NOW!

This Coupon is for YOU

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box SCRANTON, PA.
Explain, without further obligation on my part, how I can qualify for the position before which I mark X.

Automobile Running	Civil Service	Spanish
Mine Superintendent	Architect	French
Mine Foreman	Chemist	German
Plumbing, Steam Fitting	Languages	Italian
Concrete Construction	Commercial English	
Civil Engineer	Building Contractor	
Textile Manufacturing	Architectural Draftsman	
Stationary Engineer	Industrial Designing	
Telephone Expert	Commercial Illustrating	
Mechan. Engineer	Window Trimming	
Mechanical Draftsman	Show Card Writing	
Electrical Engineer	Advertising Man	
Elec. Lighting Supt.	Stenographer	
Agriculture	Bookkeeper	
Electric Railways	Cotton Manufacturing	
Structural Engineer	Woolen Manufacturing	
R. R. Construction	Toolmaking	
Metal Mining	Foundry Work	
English Branches	Pattern Making	
Gas Engineer	Blacksmithing	
Foreman Plumber	Surveyor	
	Poultry Farming	

Name _____
Present Occupation _____
Street and No. _____
City _____ State _____

An advertisement that was published a number of times with excellent results

Size of original, $5\frac{1}{2} \times 8$ inches

INTENTIONAL SECOND EXPOSURE

strongly to the imagination — that in a few words will start trains of thought and begin pictures that the imagination of the reader afterwards completes. Such copy is economical copy, for in a few words it accomplishes as much as hundreds of words of another sort could accomplish.

The International Correspondence Schools' style of advertising is a fine example of the appeal to the imagination. Pictures and headlines are used that strike home, that catch attention, first of all, by making the reader feel that "that is my case," or, "that means me." 'Are Your Hands Tied?" is one of the best-known I. C. S. advertisements, and it is illustrated with a pair of hands at the top of the advertisement with the wrists wrapped tightly with rope. Having caught attention, the text of the advertisement proceeds to draw a picture of how the man with hands tied, so far as ordinary methods of gaining an education is concerned, may by the home-study plan become a free man. This is an inspiring vision to put before the masses of people who

Are YOUR Hands Tied?

Do you want to get on—SUCCEED—earn more money? Is there a certain line of work in which you think you could do better—if you only had the training? Or a certain kind of position you would like to hold—only you fear your "hands are tied?"

Don't let your ambition die! Don't think your hands are tied! Don't think that you can't strike out for advancement and *success*—that you do not dare, because you must eke out your daily bread—that you must go on in the same old rut as long as you live.

Get out of the crowd of ordinary *untrained* men—whose each day's work puts them *no further ahead*.

Start your advancement NOW—mark the coupon with a cross opposite the occupation you prefer, mail it *to-day*, and let the International Correspondence Schools give you full information on how they can *help you* to succeed—costs but postage—you incur no obligation.

Simply let the I. C. S. tell you how they can assist you to become an EXPERT in your chosen work—in your spare time—at home—no matter where you live or how little you now earn.

It's a winning game for you—if you will only enter.

More than 400 I. C. S. students monthly VOLUNTARILY report increases in pay due to I. C. S. help.

The world owes you *success* if you demand it—the world owes you nothing if you do not.

Mark the coupon—begin NOW!

This Coupon is for YOU

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box SCRANTON, PA.
Explain, without further obligation on my part, how I can qualify for the position before which I mark X.

Automobile Running	Civil Service
Bine Superintendent	Architect
Mine Foreman	Chemist
Plumbing, Steam Fitting	Languages / Spanish / French / German / Italian
Concrete Construction	Commercial English
Civil Engineer	Building Contractor
Textile Manufacturing	Architectural Draftsman
Stationary Engineer	Industrial Designing
Telephone Expert	Commercial Illustrating
Mechan. Engineer	Window Trimming
Mechanical Draftsman	Show Card Writing
Electrical Engineer	Advertising Man
Elec. Lighting Supt.	Stenographer
Agriculture	Bookkeeper
Electric Railways	Cotton Manufacturing
Structural Engineer	Woolen Manufacturing
R. R. Construction	Toolmaking
Metal Mining	Foundry Work
English Branches	Pattern Making
Gas Engineer	Blacksmithing
Foreman Plumber	Surveyor
	Poultry Farming

Name _____
Present Occupation _____
Street and No. _____
City _____ State _____

An advertisement that was published a number of times with excellent results

Size of original, $5\frac{1}{2} \times 8$ inches

WANTED !

Wanted—Men to Fill Good Positions

The INTERNATIONAL CORRESPONDENCE SCHOOLS, that great institution that has done so much in the past and is doing so much every minute for working men and women, offers you a direct and easy way to help yourself to a most desirable position in the trade or profession that best suits your taste and ambition.

The I. C. S. plan enables you to help yourself right where you are, without losing an hour's work or a dollar of pay; without changing positions until you are ready to step into the one you desire; without obligating you to pay more than your present salary will afford no matter how small it is.

Special Self-Help Offer—Start Now!

To assist those who have been hesitating, the I. C. S. has inaugurated *the most remarkable plan of self-help ever conceived.*

Between May 15th and July 1st, everyone asking for information will be entitled *to a special discount if they decide to enroll.* This gives you every advantage the I. C. S. has to offer at a *cost so small* and *terms so easy* that the last barrier is removed.

There is *absolutely no charge for information.* Simply select from the list the kind of occupation you prefer, writing a postal card to the INTERNATIONAL CORRESPONDENCE SCHOOLS, asking how you can become a success in that position. By return mail you will receive books, literature and helpful advice that will surprise you.

Write the postal card to-day. INTERNATIONAL CORRESPONDENCE SCHOOLS, Box 1198, Scranton, Pa.

Here is a List of Good Positions

Select the one you prefer, write a postal to **The International Correspondence Schools, Box 1198, Scranton, Pa.,** and ask how you can qualify to fill it at a good salary.

Be sure and mention the position you prefer:

Bookkeeper	Mechanical Draftsman
Stenographer	Foreman Plumber
Advertisement Writer	Elec. Lighting Supt.
Show Card Writer	Mechan. Engineer
Window Trimmer	Surveyor
Commercial Law for Stenographers	Stationary Engineer
Illustrator	Civil Engineer
Civil Service	Building Contractor
Chemist	Architect'l Draftsman
Textile Mill Supt.	Architect
Electrician	Structural Engineer
Elec. Engineer	Bridge Engineer
	Mining Engineer

Strong in human interest

Magazine page reduced

INTENTIONAL SECOND EXPOSURE

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Textile Mill Supt.	Architect
Electrician	Structural Engineer
Elec. Engineer	Bridge Engineer
	Mining Engineer

Strong in human interest

Magazine page reduced

are dependent on their weekly wages and who in reality have their hands tied.

"Wanted" is another strong I. C. S. headline, accompanying which is a view of an empty office chair. This tells the whole story of the lack of men for big positions — a truth that every well-informed man at heart acknowledges.

To draw in the reader's mind pictures of pleasure and comfort, of happy homes, of appetizing foods, stylish clothes, satisfying tools and the like — this is the task of the ad-writer who would draw large compensation for his labors! But he, too, must have imagination, for though he may understand the value of every word in the dictionary, he cannot use them in painting pictures that he does not first see in his own imagination. No man who cannot see in his own mind the rare sport of coming up behind a setter, rigid as a statue as he points the place where lies the partridge; whose heart does not thump at the sight of the great brown bird hurtling up through the brush and soaring off down the hillside; whose

nostrils do not in imagination catch the tang of the powder as the quick roar of the gun rings out and the heavy bird, with feathers cut loose and drifting lazily off, goes headlong to the ground, can ever draw vivid pictures of hunting joys for others.

He who can see in a Thermos bottle only a vacuum affair with non-conducting walls to keep out hot or cold for several days will never make a good copy-writer. He must be able to see, in his mind's eye, what a Thermos filled with cold lemonade means on the picnic or on the dusty roadside as the machine is stopped for a look into the hamper of grub. He must be able to appreciate the comfort the Thermos is to the mother on a cold winter night when the milk is ready for the little one without the bother of getting up and heating the bottle.

The following introduction to a Thanksgiving grocery-store list of offerings was written by a young student of advertising who a few weeks prior had no knowledge of the business of writing. It shows how atmosphere can be created even by a novice: —

Thanksgiving, Home day of feast and fun! Sir Gobbler struts no more, but king at last, brown-roasted and bursting with royal dressing,— fragrant, spicy and savory, — for his brief hour he reigns, the center of attraction.

No wonder youngsters, pop-eyed with hungry longing, are almost too eager to wait.

From orchards "way back on the farm" come rosy, juicy apples. Then there are vegetables, piping hot, crisp celery, golden pumpkin pies and crinkly-crusted mince ones, tart cranberry sauce as of yore, and smoking fruit-puddings.

Candies for a sweet tooth and nuts to crack with jest and story — such goodies once more make children of us all. We don't want to miss them.

We've gathered all these toothsome things here from the markets of the world, and the variety is big enough for every appetite and purse.

Let them call you a dreamer if they will, but take comfort in the fact that they who cut new paths in advertising efforts are those who dream dreams and see visions.

When you put an advertisement before a superior for consideration or approval, it is best to make it as complete as possible. Some

people have little imagination and will not be able to grasp what you really intend to advertise unless the layout, or diagram of your argument, illustration, etc., is fairly complete. Because this is true, advertising agencies sometimes go so far as to set advertisements up in type and submit first-class proofs.

XII

STYLE, AND STRENGTH OF APPEALS

Le style c'est l'homme (The style is the man himself).
BUFFON.

I HAVE seen many baseball pitchers pitch and many tennis players serve, but I have never seen two that brought their arms over in precisely the same way. Every man has some little movement all his own, and no one of them could perhaps swing or strike just as some one else does, and play as well as usual.

It is, therefore, undertaking a great deal when one attempts to lay down anything but the most fundamental principles in discussing style in composition. One of the most striking newspaper stories written for the New York papers during the last ten years was the story of the murder of a policeman which was told almost entirely in the language of his Irish mother. That narrative was wholly outside of all accepted rules and styles of newspaper

writing, and still it was admirable work. One of the most popular books of the present generation appeared in the form of the letters of one man to a younger man. Not every writer can write a successful book in just that style. Furthermore, when many books written in that style are appearing, the style loses its effectiveness.

A New York writer some years ago wrote an unusual advertisement on the printing-press, in which the personified printing-press told its own story, beginning with the declaration, "I am the Printing-Press," as a heading. Immediately other "I am" advertisements began to spring up over the country until the writers and publishers of them began to receive derision.

There is little need of discussing another obvious truth, that the style of the copy-writer must be adapted to the subject. He cannot write of small boys' clothes in the same style that he would write of stocks and bonds. He cannot sell cemetery lots and cigars with the same style of copy. Nor can the mail-order

advertiser of cheap jewelry advertise successfully by methods that would be entirely appropriate for Tiffany & Co., the famous New York jewelers.

There is one sure thing, however, about this subject of style, and that is, that the writer must be able to produce matter that is interesting to his group of readers. If he is able to command the coveted favorable attention and interest, it matters little what the style is.

The formal announcements of Tiffany & Co., the well-known New York jewelry house, are probably just as effective in their concise, hand-lettered, all-capitals style as is the breezy conversational talk of Herbert Shivers and the Prince Albert tobacco people to their respective "audiences." It is easy to criticize and to give reasons why certain advertisements should be different from what they are. Much of this criticism is well founded, because there still exists a great deal of very poor advertising; but considerable criticism that is apparently logical is based on a mere personal

point of view. Time and again the caustic and humorous criticism shoots wide of the mark, for the very good reason that the critic does not know enough of the inside workings of the advertising campaign to criticize intelligently. Who, outside of the photographic business, for example, is in a position to know, without painstaking investigation, the value of that series of Kodak advertisements which told nothing about the Eastman product, but which encouraged the taking of frequent photographs and wound up with "There is a photographer in your town"? It is evident that the advertiser was aiming to cultivate the good-will of photographers and photographic dealers by this advertising, and maybe the good-will thus cultivated was well worth the money expended. The critic of advertisements should proceed with caution and with breadth of view. More than one gleeful fault-finder has come to grief when he attempted to improve the pulling power of some homely-looking advertisement that possessed unsuspected strength of appeal. The business of

the critic, it is said, requires less capital than any other business or profession! If he really has "capital" — the brains with which to make the advertising dollar bring a better return — the advertising field has plenty of room and plenty of need for his services. Lacking such capital, he does well to amuse himself in fields other than that of the mail-order — to pick advertisements whose value is a matter of opinion anyhow rather than those that are keyed or checked.

There is another sure thing in connection with style. A writer cannot command favorable interest and make a good impression unless he is natural and sincere. We are wiser than we can explain, and the writer who is superficial, unnatural, or insincere is more than likely to betray himself and defeat his own purposes. There is still considerable advertising that could properly be referred to as clever, but smart writing in the advertising business is waning. In our shopping we are fearful of being cheated by the salesman who is too smart, and we do not care to deal with

those who are fresh. It is somewhat the way with printed salesmanship. As the George Batten Company has said, the most important purpose of the advertisement is to be believed, One may be bright, picturesque and cheerful, and even breezy, if the subject permits, but he must be natural and sincere if he is to make the desired effect on readers generally.

The so-called "breezy style" of composition has many admirers, and it is well adapted to some subjects. Men's clothing, tobacco, and commodities of this sort are written about attractively in a breezy and even slangy style. But it goes without saying that this style cannot be applied to every subject.

Says Mr. George L. Dyer: "When Cæsar spoke, the people said, 'How great is Cæsar.' When Demosthenes spoke, they said, 'Let us go against the Macedonians.'" It may be worth very little to have a reader exclaim — "What a clever advertisement!" What we want them to say is, "There is something that I want to buy!" Subordinate the writer and play up the product.

Realistic descriptions are needed, but if the writer overreaches and tries to make the reader believe that every tomato used in the making of Smith's Tomato Soup is picked at sunrise while the dew is on the vines, and is inspected carefully for faults by an expert, the argument becomes unbelievable and ineffective with thoughtful people.

The earnest, frank salesman seems to command our interest and confidence without effort and without realization on our part that he is selling something to us. He seems rather to be helping us to find out something that we really want to know or ought to know. It is much the same way in advertising. The advertisement must be distinctive enough to catch attention, but, in general, the most winning copy is that which rings true as to naturalness and sincerity. This is not a mere tribute to honest advertising nor only a personal opinion. An increasing number of advertising men are of this mind. One of the largest advertising agencies, the Taylor-Critchfield-Clague Corporation of Chicago, has issued a treatise

on "Sincerity First," from which the following extracts are quoted:—

The big fact is that sincerity — one of the least-referred-to qualities in advertising — outshines them all. The world is just coming to realize this.

Frauds, snares, published forms of graft, are being weeded out by wholesale. But insincerity goes deeper — spreads farther. It is the most costly error in advertising.

We honestly believe that more campaigns have been wrecked by manifest exaggeration in copy and salesmanship — by insincerity — than by any other cause.

We believe that a single *false note* often has turned the public wholly against an advertised product.

Advertising is personality in print. Please get the full force of that.

Your advertising either *reflects* or *distorts* your character — the character of your business. What you say to a *thousand* is exactly *one thousand times* as important as what you say to *one*.

Can you, who consider your personal word your bond when dealing with an *individual*, permit your advertising to *multiply* to hundreds of thousands the impression of *insincerity, exaggeration, bluff, bluster, and buncombe?*

The florid, fluent salesman who exaggerates the facts does not compare in sales force with

the quiet sincere chap who gets believed. And the bombastic, blatant advertisement fails in comparison with simple, earnest copy that has sincerity shining right out of it.

To have a forceful appeal, copy should be reasonably logical. I say "reasonably," because I believe that the reading public makes considerable allowance for an advertiser's enthusiasm and does not take literally all statements made. For example, no one believes that Sapolio ever made a "Spotless Town." In this case a clever advertiser has merely created a mythical town and associated his cleaning preparation with it. His creation is an appeal to the imagination, and readers enter into the story good-naturedly, as people do at a play. They do not feel that they have been deceived because conditions are idealized. Some one, arguing against all deceptive statements, has cited the claim of the Ingersoll watch that it "made the dollar famous" and declared that the claim is an untruth — that the dollar was famous long before the watch was! This reasoning shows little discernment

of the public mind. That the dollar was famous before dollar-watches were ever made does not lessen the probability that the Ingersoll product has made the dollar more famous so far as its purchasing power is concerned, and it seems little short of ridiculous to argue that the claim is a deceptive one. It is likely that nine thousand, nine hundred and ninety-nine readers out of ten thousand would good-naturedly concede to R. H. Ingersoll & Bro. the right to feel and state that their watch has made the dollar famous.

Yet if we go too far away from the path of reason, there is real danger that the reader will sense the lack of logic in the argument. Lately there appeared a dentifrice advertisement entitled "A Moral from the Movies," a novelty so far as form goes and undoubtedly of strong attractive value. Progressive scenes were shown just as in a moving-picture show. As the story goes, the hero was careful to buy the advertiser's dentifrice and to keep his teeth and digestion in good order. When the college game came off, the regular pitcher of the ball

team, having neglected his teeth and consequently his digestion, made a poor showing and had to be taken out. The hero was put in and won the game. Hurrah for our dentifrice! It is a rather far cry from the beginning to the sequel of this story, and it is a question whether the advertisement meets the requirement heretofore put down as the most important — that it be believed. It is a matter of opinion, for no one can accurately gauge the effect of this particular advertisement. At the same time, it is certainly well for an ad-writer always to question whether or not the story or the argument that he puts before the public will be received as being true to life or, if an ideal, as a reasonable ideal. If in doubt, it is best to change to some other appeal that he is certain will be both received and believed.

Some advertising, particularly that of low-priced staple articles, depends on a catchy form of appeal, which may be cute, lively or even amusing. "Fish bite while the East is gray; Big Ben will get you on your way" — is a fair specimen of a number of advertise-

ments of an alarm clock that has won prestige and large sales by this distinctive style of publicity. Giving the clock an attractive name and describing its service by catchy references to the early-rising habit, the morning bath, being at the office on time, etc., earned for the advertising an interest that could never have been secured by tame presentations of the service of an alarm clock. It will be observed that all of these Big Ben truisms deal with familiar subjects; the reader is likely to say or think, "That's right." So, the Big Ben publicity is an illustration of the value of naturalness as well as of a catchy form of appeal.

Perhaps no product was ever advertised more catchily than Sapolio. Most verse advertising is poor and a sign of the novice. But Sapolio advertising proved to be the exception to the rule. The clever verses caught the public eye generally and doubtless commanded more attention than any plain statement of the merits of the product could ever have done. The advertisement facing this page is a fair example of the Sapolio street-car card series.

Reduced street-car card. One of the few examples of successful verse advertising

Much trouble is saved by paying bills with checks.

The check acts as a receipt for payment.

Put your money in the Dime Bank, subject to check, and avoid ugly disputes.

1

"I certainly paid that!"
"Beg your pardon, you didn't!"
"But I'm sure I did!"
Don't rely on memory!
You can *prove* that you pay your bills if you pay by check.
Put your money in the Dime Bank, pay by check, and avoid ugly disputes.

2

Observe how the change from the tame language of Example 1 to the chatty style of Example 2 strengthens the interest value

These advertisements are also reduced street-car cards

INTENTIONAL SECOND EXPOSURE

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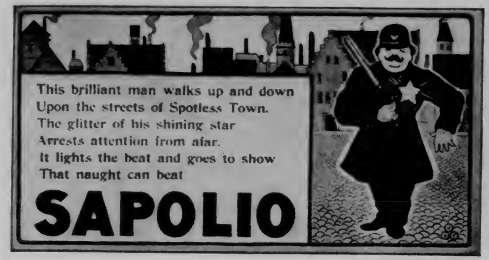

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STRENGTH OF APPEALS

It is well to observe that most of the successful catchy style of advertising has dealt with low-priced articles. It would be hazardous for the advertiser of such commodities as insurance, automobiles, bonds, engines, etc., to attempt being clever or cute, for the consideration of these commodities is too serious a matter to admit of very light treatment.

Some one has compared styles in advertising in the following manner:—

Ancient Style: Jones' Hats.
Mediæval Style: Jones' Hats are Best.
Modern Style: Jones' Hats are best because, etc. (giving reasons).
Most Modern Style: Wear a Jones Hat. They are best because (giving reasons), and they may be obtained from (giving name of dealer).

The large amount of advertising that merely affirmed superiority for the product or service without giving reasons that appealed to a logical mind was sure in time to cause the creation of another style of advertising. This new style was not altogether new, but it was much talked about some eight or ten years ago,

when it was referred to as "reason-why copy." Such names as "data-built copy" were also used. Mr. John E. Kennedy was a stanch advocate of the "reason-why advertisement." Mr. Kennedy was and is a genius for digging up strong selling argument and for putting this argument into convincing language. His missionary work in the cause of advertisements that give the "reason why" bore good fruit, though it seems likely that for a time some ad-writers erred in the direction of trying to throw too many reasons into the reader's face at once and in too forcible a manner. Some advertisements must gain entrance into the reader's mind quietly and by the easiest way. To attempt to carry the battle by storm with an imposing array of selling argument may be to fail altogether. It may be expedient to run a series of advertisements with only one selling point, or perhaps two selling points in each, in preference to running a great deal of argument in one advertisement. Indeed, an advertisement may be a real "reason-why advertisement" while at

the same time being concise. A painted sign may advertise, "Alpha, the Hourly Tested Portland Cement." In these six words, a good reason for purchasing the cement is given — that it is tested hourly.

A great deal of copy is very properly of the "atmospheric" or "suggestive" variety — that is, advertisements that by apt illustration and skillful text cause the reader to get a very favorable impression of the goods when perhaps direct statement would not accomplish the purpose. Take the advertisement that features the picture of Colonel Roosevelt waving his Knox Hat. It is not necessary for the advertisement to say that the Colonel regards the Knox hat as the best hat made. The fact that he has bought one and wears it speaks for itself. The inference, the suggestion, is stronger than the direct assertion would be. I have advertised that the Pennsylvania Railroad used over a quarter of million barrels of Alpha Cement in building the great New York Terminal, after putting cement to the most exacting tests. It would be ridiculous to

argue that no other cement could have been used with good results. The reader may gain, from the simple facts, a much stronger impression than it would have been advisable to convey to him by direct statement.

Fine silverware, fine furniture, and the like are described in language befitting the class of goods and illustrated with pictures that build up the desired atmosphere.

It is a good thing for the inexperienced writer of advertising copy to resolve that whenever possible he will get in a *reason* for the use of the products that he advertises and not content himself with mere name publicity. When the reader has a reason in his mind for the purchase of a particular commodity, he is much less likely to accept a substitute than when he undertakes to make a purchase with only a familiarity with the name of a product or a general impression of its good quality

The "you" style of advertising also has come in for a great deal of attention. Certain writers were able to get attention and good results by a forceful style of copy ad-

dressed to the reader as a letter would be, in which the pronoun "you" was freely used. It was "You, Mr. Reader," "*You* Need This," and so on. So much of this style of advertising has appeared that good judges of copy have felt that readers were getting somewhat tired of being "you'd," and have fallen back to the quiet impersonal method of expression. It is apparent that styles in writing are much like styles in dress and other things. If the style is radical and is overworked, it soon loses its effectiveness. If it is sound and in good taste, it may be used indefinitely with safety.

The "conversational" advertisement is a style that has long been used with success. Conversation looks interesting in print, and anything that looks interesting starts with a strong point in its favor so far as advertising is concerned. It is absolutely necessary, however, that the conversation between the characters shown or suggested by the advertisement be perfectly natural. The advertisement facing page 80 is a good example of the conversational style. Here, the conversation between

the two men about cement brings out a point that would not be easy to bring out in direct statement, and the illustration in the background gives fitting support.

The testimonial style of copy is of great variety. The success of patent-medicine advertising was due, first, to the tendency of people to be over-concerned about their personal ills or imaginary ills, and, secondly, to the shrewd use of testimonials. That some one else was ill in just the same way and evidently believes that Dr. Fakem's Resuscitator cured him or her means much more to a reader than the advertiser's assertion as to the merit of the preparation. Testimonials from people near the reader mean more than testimonials from people in far-away points.

Testimonials are by no means confined to patent-medicine advertising. Pointed expressions of opinion as to the service or value of the article make interesting and possibly convincing copy. There is something about the opinions of other people that attracts. We expect the advertiser to blow his own horn,

and we discount what he says. What an apparently disinterested user says, however, is looked on in a different light.

The "story," or descriptive-article, style of advertisement is a form that has come into favor rapidly during the last year or two. This kind of advertising usually runs into a lengthy story of from two to four or six pages. The writer deals with the article or business to be advertised much as he would if he were writing it up for the so-called reading-pages of the publication instead of the advertising-section. No attempt is made, as would have been made in former years, to make the reader believe that the article is not advertising. The pages are frankly marked as advertising-pages by the publisher, but this does not in most cases rob the material of its value, provided it is written in an interesting way. Lately, very effective "story advertisements" of the H. J. Heinz products, the Ingersoll Watch, the Ostermoor Mattress, and other nationally known advertisers have appeared in the magazines. The most effective advertisements that

Elbert Hubbard has written have taken this story form. It is a highly effective form if the treatment is skillful.

The bargain offer has been for many years one of the most powerful appeals in advertising, and it has been used without rest in the retail field. It appeals to the desire to get something for nothing or for less than it is worth or for an unusually attractive price. The bargain offer takes a great variety of forms. The business man who gets a "bonus" of common stock with the share of preferred stock that he buys is responding to a bargain offer; so is he who buys a set of books at a time when a special stand or an index volume is offered as a special inducement. Readers seem rarely to figure out that they pay for the extras or the premium that comes with the purchase.

The bargain offer has appealed strongly because it has news value and stimulates the imagination. We are interested in reading of how the store got the special lot of cloaks at a low price, or how merchandise in certain lines has

run down to odd sizes which will be sold at cost, etc.

Some keen advertising men are predicting the end of bargain advertising, but I do not think we shall ever see the end of it, for the simple reason that buying is no more an exact science than advertising. There will always be left-overs, odd sizes, slow-selling goods, etc., in every store, and the only way these can be cleared out and the original investment of the merchant regained is to put low prices on these goods. Such bargain advertising has a powerful and a logical appeal to it. Make-believe bargains — that is, bargains whose values are misrepresented, and bargains that are put down to a low price merely as a bait to draw customers to buy other goods — are likely to appeal less and less to the well-informed people. The irresponsible merchant will probably continue them as long as he can find victims, and that will be for many years.

Brill Brothers, a large New York concern, some years ago announced that they would eliminate "comparative-price" advertising and

offer their goods at original prices. That is, instead of advertising "$25 Suits for $19," they would explain to the public just what they could offer for $20, $25, or $30, as the case might be. They felt that with the special-price style of advertising it was necessary to use more and more space all the time in order to impress a public that had grown weary of bargains, bargains, bargains. The new style, they believed, would enable them to cut down the amount of space; plain truth takes less space than elaborate tales. Their new style of advertising was commented on favorably, but after about a year of experience with it, Brill Brothers went back to the comparative-price offerings — not quite the strong style of former years, but a bargain appeal just the same. So it is obvious that a change in advertising styles cannot be rapid. The public must be educated slowly.

Price is sometimes a strong appeal and then again it is not. Whether the price of the commodity should be advertised depends solely on whether or not the price is an attraction. Price

is surely an attractive point in the advertisement of a typewriter that seems to do all that any other writing machine will do, but sells at $50. In such a case it would be well to "play up" the price in the heading. On the other hand, it would be folly for the Burroughs Adding-Machine Company or the publishers of a high-priced encyclopedia to advertise the price. In these two instances price is an obstacle to the sale rather than a help, and is very properly kept in the background until the interest of the reader has been built up and the machine or the set of books has been inspected. Two well-defined cases have been compared — one in which it is clearly advisable to publish the price and the other in which price should be kept back as information to be given in the catalogue or the "follow-up," or by the salesman. Between these two extremes are cases in which it is not so easy to decide about the including of price. Sometimes only experiment will settle the question.

It is one of the curious traits of human nature that sometimes even high price is an

attraction. There are those who want the $5000 automobile, and the $3 cravat and who are impressed by learning at the very outset that the commodity advertised is something that only a few can afford.

As women are usually keen on values, prices are used liberally in advertising foods, clothing, and household necessities.

The style of the little advertisement shown below has been aptly called the "telegraphic style." It is a simple "reader" run at the bottom of a column of news. Space is limited and every word must count. A great deal is told in these three lines.

Ideal Home for Fall & Winter. Hotel Montclair, Montclair, N. J., 42 minutes out. Steam heat; open fireplaces; sun parlors. Golf; dancing. — *Adv.*

Writing such advertisements is good practice, as is also the writing of advertisements for street-car cards, where the writer is limited to about fifty words. He learns the great lesson of picking just the words and sentences that with the least attention of the reader will drive home the sales message.

Negative statements have been regarded

by some advertising writers as being inferior to affirmative statements — that is, "Don't Ruin Your Eyes" as a headline is thought to have less force than "Preserve Your Eyes." The fact is, however, that various advertisers have used copy displaying negative statements that experience proved to be unusually strong. Therefore, something must depend on the degree of the negative effect. If it is not negative to the point of turning the reader's thoughts into the wrong direction, but on the contrary has strong attractive power, then the usual argument against it would not prevail.

It will not be amiss, in this connection, to discuss "association of ideas" briefly. Psychologists, who have given considerable attention to advertising, have argued for the use of such words, figures of speech, illustrations, etc., in advertisements as will connect instantly and favorably with the product advertised. "Carnation Milk," for example, suggests to the mind the sweetness of the carnation, a very desirable association for milk. The name

of the "General Grant" cigar has been criticized for the reason that General Grant died from throat trouble thought to have been caused or aggravated by excessive smoking. The association of ideas in this case is not pleasant to those who know the facts. The ad-writer who dwells on the weaknesses of competitors, or takes up much space telling about the faults that his product does not possess, may, through the association of ideas, actually instill suspicion as to the merit of his goods. However, the extent of the effect of a negative statement or an unpleasant association of ideas depends on how long it is kept before the reader. Some of the most successful advertisers of the past were patent-medicine advertisers whose advertisements often opened with exaggerated representations of certain ills and conditions. This was plainly an attention-attracting device. When the attention had been caught, the advertisement led on to praise of the preparation. The method proved to be effective. If, however, the attention of the reader had been held on the negative or

unpleasant side of the subject for a long time, disgust or disbelief might have been aroused.

Unagreeable association of ideas does not necessarily prejudice. One of the most effective advertisements of the proper treatment of tuberculosis is a street-clock sign that tolls a bell at the end of the average interval between deaths from tuberculosis in the United States. There is nothing agreeable about the tolling of a bell or the thoughts of death from tuberculosis, but this seems to be the only way that the educational work against the great white plague can be done. People just have to be shocked into paying attention to this important matter.

A college professor once criticized the headline "A Shovel Married an Idea," which was used over a publisher's account of how a shovel manufacturer took up a new plan of advertising and made a success of it. The professor declared that the thought of a shovel "marrying" an idea was incongruous, that the association was illogical, etc. But the advertisement pulled remarkably well, and later on, when the

professor himself took an active part in the copy-work of an advertising agency, he frankly admitted that he had changed his opinion regarding the effectiveness of the headline referred to. The fact is that the novelty of the headline commanded attention; it did not actually turn the thoughts of the reader away from the advertisement and to matrimony.

There is no valid objection against either negative statements or preliminary unagreeable association of ideas, so long as these devices actually command attention and do not disgust, deceive, or bore the reader, but leave him in a favorable state of mind for reading what follows the negative suggestion or the incongruous or unagreeable association of ideas.

In case of doubt, adopt the affirmative form of appeal. A concern that spends a large appropriation and whose tests are known to me has had some advertisements of the negative or unagreeable-association class that have been good pullers; on the other hand, averaging several years' advertising, the affirmative appeals take the lead in returns.

It is much easier, as Professor Walter Dill Scott has so well pointed out, to get people to act if we can strike an emotional or sentimental point of contact. "We are late at the pew but early at the bleachers," says Professor Scott; "we put off writing to cousins and aunts, but the *fiancée* is answered by return mail. The dictates of reason may be resisted, but not the promptings of sentiment and emotions." Advertisements that possess a strong human appeal sometimes astonish us by their pulling power. Perhaps the most famous charity advertisement was that one run by the New York Association for the Improvement of the Condition of the Poor, which, in place of the usual dry statistics of expenditures, needs, etc., featured a typical case of how the association could help the poor by means of a seaside home. The illustration of the advertisement, a view of "Smiling Joe" strapped to a board, drew a great deal of favorable attention and consideration. The story of the advertisement is told in the following lines: —

SMILING JOE

THAT was what they called him, and the name fit
mighty well,
For though things went "agin" him, it was not his
style to yell;
Oh, no! he just looked at you, and his face was all
aglow
With a grin that went straight through you — he
was always Smiling Joe.

There was something or other the matter with his
stunted little spine.
You see, he lived up in the slums, where there're ills
of many a kind.
He did n't have the air and sunshine that most of us
enjoy,
But the lack o' that did n't keep him from being
"the smiling boy."

They strapped him to a board, so as to keep his body
still;
But even that did n't still his smile; it went on like
a mill
A-grinding out the happy grins through all the weary
days.
It was enough to make us healthy folks ashamed of
our ways.

His little bony backbone was n't guaranteed to wear;
But there's the other kind of backbone, and the
other kind was there.

And when the surgeons saw his smile, they were wise
enough to know
That there was more'n a fighting chance for little
Smiling Joe.

"We must get him to the seashore, where there's
plenty of air and sun,
And plenty of sand to play in, when he's well
enough to run."
But though there was plenty of seashore and plenty
of air and sun,
Getting the money to buy such things is never a
job of fun.

But one who saw that happy face of Joe of Cherry
Street
Saw in his smile the magic touch to make hearts
everywhere beat.
And so instead of figures about the troubles of the
poor,
They published little Joe's picture and his story —
not much more.

Then Smiling Joe no longer smiled just to folks
around his bed,
He smiled all around the world in the magazines
you read.
And when people saw that winning smile, they could
n't pass it by;
It gripped them; it swayed them; it almost made
some cry.

Checks and drafts came through the mails as thick
as autumn leaves,
With words of cheer for little Joe as plenteous as
you please.
And soon there was enough to buy that Home down
by the sea,
Where Joe and others like him could have some
weeks of glee.

Joe was soon much better and out a-digging on the
shore;
He had more sand than most of us, but still he
wanted more.
And when again they kodaked him and put him into
print,
He looked so well that those who gave were glad
they did n't stint.

And now we see it in the paper that Joe is ill again,
That they can't coax that little spine to stay right
on the mend.
But smiling Joe is smiling on with that bright face of his,
And I'm dead sure that he'll pull through with
that good-natured phiz.

So here's to you, Cherry Street Joe, and to your
cheery smile,
That's got Quaker-Oat grins and other grins beat
out by more'n a mile.
May the long night be far from you; we need more
of your style,
May the years be long and plenty, with you a-smil-
ing all the while.

Should the information in the advertisement be technical or of a popular nature? Should it deal with the details of the commodity or the broad general feature of its service? These questions, like most questions in advertising practice, cannot be answered in general. There are cases where it is judicious to give considerable technical information about the details of the commodity — a close, accurate description. There are other instances where these details are of no particular interest to the reader — where the strong appeal is the service of the commodity. It would be idle for the advertisers of the adding-machine or the cash register to advertise merely the general mechanical features of their machines. The service of the machine, the part that it plays in the conducting of business, is the proper appeal. On the other hand, some automobile advertisers have found it advisable to give the reader a great deal of detailed information as to what he gets for his money when he buys one of their machines. The manufacturer of a popularly priced automobile strad-

dled the fence on this question admirably. His illustration was a striking view of a stream close by a road. The happy automobile owner was engaged in landing a trout, while his wife was hurrying over from the machine with the landing-net. The introductory copy pictured the joys possible when the family owned an automobile and could steal away at the close of the day for little trips of the sort depicted. Then, in a secondary section of the advertisement and set in smaller type, was the technical, or mechanical, information about the car. This advertisement was adapted to the man who needed the general argument about the desirability of buying an automobile, and was also adapted to the man who was already "sold" on that idea, but was interested in learning where he could get the most for his thousand dollars.

People interested in advertising are fond of asking a lecturer or a writer on advertising subjects, "How would you advertise such-and-such a product?" A man once did me the rare honor to give me sixty-seven words of in-

formation about a product that he referred to as "Cedarine" and to ask how it should be advertised. He did not say whether it was a machine or cedar sawdust, whether it was sold in ten-cent packages or by the barrel, whether it was on sale in retail stores or had not been distributed to the retail trade. Yet he imagined that somehow all this essential information could be dreamed by the advertising man. The man who could give correct advertising advice offhand, even if put into possession of the essential facts, would be a wonder who could make his fortune in a short time and retire. Very often the winning appeal or plan is found only after careful experiment. Field Marshal von Moltke of the German Army said: "It is a delusion to believe that a plan of war may be laid for a prolonged period and carried out at every point. The first collision with the enemy changes the situation entirely according to the result. Some things decided upon will be impracticable; others which originally seemed impossible become feasible."

This observation on war methods fits advertising methods well.

The lesson, then, is that successful style in advertising, even if we hold the application strictly to copy-work, must to some extent be a matter of experiment. Appeals must be gauged as accurately as possible. Conclusions should not be arrived at from exceptional happenings or opinions. Maybe the first expression of opinion about an advertising appeal will be that it is very weak, when in truth it may be just the reverse. An actual try-out is often worth many opinions.

An apt sentence, written perhaps on the spur of the moment, sometimes proves to be an appeal of unusual value, one that can be repeated indefinitely. When we play on the human mind, we are touching the most wonderful instrument in the world, a harp of a thousand strings. That is one of the charms of the advertising business. There is always variety and enough uncertainty to give zest to the chase. Every success and every failure brings its lesson.

XIII

DRESSING THE IDEA

It has been well said that there is very little that is actually new in the way of ideas — that usually the things that attract us are old ideas which some one has merely put into new and attractive form. The most striking philosophic utterances of to-day can usually be traced back, so far as the kernel of truth in the utterance is concerned; only the method of expression is new.

"Must I not be original?" is a question often asked. Yes, and no. Originality in itself does not necessarily count for much. One may be original and still not effective. And, as has been pointed out, there is very little of real originality, anyhow, except so far as the cloak of the idea is concerned. But to get attention in advertising, one must study to put things, whether in words or picture, in graphic, impressive form. It should not be forgotten,

though it often is, that the reader of printed language is impelled by no courtesy to read further than his interest is maintained. Usually, interesting reading matter is close by, and if the advertisement does not command and hold attention the reader passes on to something else.

The curse of most advertising is stereotyped, dry expression — saying things in exactly the same words or in about the same words that hundreds have used and which therefore have become as boring as an oft-repeated joke or story. For example: "Come early and avoid the rush." This has been said in just this way so many times that it has become almost humorous; yet retailers still work this sadly overworked veteran of an expression which should have been retired long ago. If a retailer were to say: "These waists go on sale at eight o'clock and there are not likely to be any left at noon," he would say something in a simple, direct way that would probably be read with interest and believed. Advertising is full of this general, monotonous language

that is just words, words, words — no interesting facts, no fresh, lifelike descriptions. Take the following for example: —

> Buy our hams once and you will buy them always. All of our meat is from young hogs, and is not tough, but is high-grade. Nothing but corn-fed stock is used. We guarantee the quality. We use good sugar in curing our hams, the best quality of saltpeter and some salt. The result is a natural flavor that can't be beat. We challenge competition.

Compare this dull presentation of good hams with another word-picture which is, I believe, from the pen of Mr. John E. Kennedy, one of the most forceful writers who ever filled advertising space: —

> This mark certifies that the hog came from good stock, that it was corn-fed in order that it might be firm and sweet — that it was a barrow hog, so that the meat would be fully flavored and juicy — that it was a young hog, making the ham thin-skinned and tender — well conditioned and fat, insuring the lean of the ham to be tasty and nutritious. The mark certifies that the ham was cured in a liquor nearly good enough to drink, made of granulated sugar, pure

saltpeter and only a very little salt; this brings out all the fine, rich, natural flavor of the carefully selected meat, and preserves it without "salty pickling."

Of course, it follows that to write interesting, convincing language, one must have the facts and must do some thinking about them. Many people are lazy mentally and do not concentrate enough to create new arguments and new ways of expressing the argument. Men like Mr. Kennedy are noted for their exhaustive study of the subjects that they expect to write about. How could he draw such a true picture of a fine ham and the way it is cured unless he did? Mr. Kennedy has written advertisements about such subjects as lard and water that command a great deal of attention. The Simon Pure Lard advertisement facing this page is another example of his work and is a masterpiece. To repeat: such an advertisement represents not only thorough research but concentrated thought. The Martindale Food advertisements, run in Philadelphia newspapers, are of this interesting, appe-

Get "Simon-Pure" Lard - for Pastry

JUST try *that* once, Madam! A little three pound pail of it will do.

The result will delight, and surprise, you.

When you take the cover off be sure to note the beautiful Crisp, waxy, and wrinkled, appearance of this Queen of Shorteners.

* *

What is it? Just purified Lard.

Nothing added to it, but a great deal eliminated.

All excess of greasy characteristics removed.

* *

It is made from the few crisp, dry, flakes of kidney Fat found in each Hog.

These are, as you know, the choicest of Lard.

But a clever Armour Process makes it choicer still, by extracting every undesirable element, and leaving a rich *creamy* odor and flavor in place of the porky kind.

The removal of these elements naturally lessens the *weight* of the Lard.

* *

That's why "Simon-Pure" Lard *must* cost you a trifle more than the commoner kinds.

But,—the *Pastry* it makes! Tender, light, Digestible, and deliciously toothsome.

Being less Greasy than ordinary Lard it works into flour quicker, and goes further, so that its slightly higher cost is more than offset in this, and the finer quality of the Pastry it helps to make.

Grocers and Butchers everywhere sell it, in three pound, five pound and ten pound pails.

* *

Now *don't* ask for just "Lard" but see that you get "Armour's Simon-Pure Lard."

Every pail of the genuine is clearly labelled :—

Armour's - "Simon Pure" Lard

Interesting treatment of a commonplace subject

Reduced from 5½×8 inches

INTENTIONAL SECOND EXPOSURE

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Armour's
- "SIMON PURE" Lard

Interesting treatment of a commonplace subject

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tizing kind and tell readers much that they are glad to know. An example is reproduced facing page 44.

It is comparatively easy for a writer to present some interesting facts and arguments about very distinctive merchandise, such, for example, as a high-grade electric vacuum cleaner to be sold at $25. Good argument immediately presents itself. But the great mass of merchandise to be sold is not extraordinary. It possesses only small points of superiority, perhaps, not the distinctive interest features of a fine electric vacuum cleaner at $25. George H. Perry, another advertising man of rare ability in finding the way to make an advertisement distinctive, has said that the real task in advertising is the writing of copy that will sell the ordinarily good merchandise of moderate price.

The ad-writer may not be able, in every piece of copy he prepares, to compose striking sentences, but he can at least keep clear of all hackneyed language and be earnest, simple, and direct.

"Costs only a very little" does not convey much to a retail merchant. "Costs less than the wages of an errand girl" is much better because a definite picture of the cost is put in the merchant's mind.

"Earn while you learn," and "we teach wherever the mails reach," are examples of impressive alliterative expressions coined and used by the International Correspondence Schools. Alliteration is a good thing if the effort for it is not obvious, but in the case of "The Butter That Betters the Bread," the effort to run in a succession of words beginning with *B* is too obvious. Besides, almost any kind of butter might be said to better the bread; in the effort to include a word beginning with *B*, one has been selected that praises the butter very faintly, indeed. In "Carnation Milk, from Contented Cows," the language is pleasingly suggestive, despite the rather obvious effort to produce an alliterative effect. The point is that it pays to juggle words so long as the juggling is not noticeable, if thereby language is made more picturesque

and more likely to build in the mind of the reader the picture that must be there before the chance for a sale of the advertiser's goods is promising.

"Take the Tube Home" is an attractive expression used by Colgate & Co. in advertising its tube of dental cream. A point against it, however, is the fact that going home by means of "the tube," though familiar in and around New York, is not readily grasped by thousands of readers, so that the play on words appreciated by residents of New York and visitors to the city is likely to be lost by others. It is well in advertising to the people of the entire country not to introduce examples or illustrations that are not generally familiar.

"Best by Every Test" was good when new, but has become hackneyed.

Such claims as "best," "quickest," "cheapest," etc., have been so greatly used and abused that their usefulness has been much diminished. A writer has to possess the confidence of readers to a remarkable degree if they are willing to take such unsupported

general statements at face value. "Smith offers the greatest values in Philadelphia." Who believes Smith? Let Smith tell interestingly of what he has to offer. Concrete facts stated sincerely will be received without suspicion by the reader, but blanket, general claims are always discounted.

Compare the following specimens of copy:—

(1) Of interest to all. A very interesting and useful volume for every young man and young woman that hopes to accomplish success in this world, and surely all wish to do that. If you are not satisfied and wish to gain some useful information and advice as to how you may improve your chances for success in securing employment, you could not make a wiser move or a more useful purchase than to send for this book. So why do you hesitate? Do it now. You will never regret it. The cost is only 56 cents for a postpaid copy, and if you are not fully satisfied, your money will be returned on request. Therefore you ought to have no hesitation in accepting this offer. Blank Publishing Company, New York, N.Y.

(2) "How to Get a Position" — A book chock full of helpful experiences, tried plans and "horse sense." Treats of choice of occupation, of preparation, qualifications, changes, the questions of salary, hours, advancement, etc.; shows the kind of endorsements to get; instructs how to advertise for a position; teaches how to write letters of application that command attention, and gives dozens of models; tells how to interview; and deals with dozens of other important topics. Written by an expert correspondent who has made special study of employment problems. Contains boiled-down experience of years. Helps beginners to get started and "grown-ups" to climb higher. Praised by editors and business men. "Worth its weight in gold," says one purchaser. One hundred and forty pages, cloth. Special chapters for clerks, book-keepers, stenographers, salesmen, advertising men, technical men, and twenty-five other classes. Single copy, postpaid, 56 cents, stamps or coin. Money back if dissatisfied. Tear this ad out. Blank Publishing Company, New York, N.Y.

The first example is too general to have much sales power, while the second proved by actual test to have high producing power.

Perhaps there are some writers of advertisements who, having gathered their material, can lay out a skeleton or diagram from which the complete copy can be written in an orderly,

finished style; but I do not know any one who works in just that way. Most writers, when reflection brings ideas to their minds, make a start with a "point of contact" that seems to be good, write out the entire copy in the rough, and then recast and improve it. Robert R. Updegraff says, in *Advertising & Selling:* —

Not many of us, in writing an advertisement or form letter, have the nicety of diction to start at the proper point with our story, build the argument logically, and stop at the end — or where the end *ought to be.* There is usually so much to say that it is hard to tell where to begin, where to stop, and what to put in between.

"Playing checkers" with your copy simplifies the job. The idea is this: Start at most any place, write what you think ought to be said; then, if possible, lay aside the copy until the next day, or even longer. When you take it up, cut the paragraphs apart with a pair of scissors and spread them out on the desk.

Now, start to rearrange them, picking out a good one for a starter (successful short-story writers tell us to "begin at the middle of the story"), and arrange the rest where they will do the most good. Often you will find that the third

or fourth paragraph should have been the first and that the first is n't necessary at all. Frequently several paragraphs can be omitted altogether, or combined in one or two.

XIV

THE PRICE AND THE POWER OF WORDS

MACAULAY said of Milton's diction:—

His poetry acts like an incantation. Its merit lies less in its obvious meaning than in its occult power. There would seem, at first sight, to be no more in his words than in other words. But they are words of enchantment. No sooner are they pronounced, than the past is present and the distant near. New forms of beauty start into existence, and all the burial places of the memory give up their dead. Change the structure of the sentence; substitute one synonym for another and the whole effect is destroyed. The spell loses its power; and he who should then hope to conjure with it would find himself as much mistaken as Cassim in the Arabian tale, when he stood crying, "Open Wheat," "Open Barley," to the door which obeyed no sound but "Open Sesame."

As the man who advertises pays so much for the space that each word occupies instead of, as in the case of the author of fiction, re-

ceiving so much for each word that he writes, there seems to be a most excellent reason why the advertising man should be a fine judge of the value of words and get the greatest possible value for his money.

The right idea is more important than right language, but language is highly important. As the salesman loses greatly in efficiency if he is slovenly dressed or awkward in conversation, so the strong idea will be weakened by being poorly expressed.

As the advertiser is charged for the space that each line occupies, the writing of an advertisement is not a matter of merely filling the space. Select every word and every sentence with a view to accomplishing the object of the advertisement. It is not difficult to write a few smooth, correct sentences. But to compose a few sentences that will command the interest of people and induce them to spend their money is a task demanding your most earnest thought.

Put your copy to this test. Ask yourself: "If I were one of the people to whom I am

making this appeal, would the advertisement accomplish the purpose it is designed for?" If you have to say "No," keep trying until you get a stronger advertisement. Good display is important enough, but it is the copy that will usually determine the failure or success of the advertisement. One shrewd advertiser recommends that when the writer is about to prepare an advertisement he should put the price of the space down on the desk so that he may be constantly reminded that it will cost him $5 or $10 or $100 — as the case may be — to insert the advertisement, and be sure of writing copy that will bring the money back.

This is a very large subject, and nothing can be done in a single chapter of this book except to lay emphasis on the importance of word study and of searching for words that are the most efficient in conveying to the reader the ideas or pictures that the writer wishes to convey. I shall never forget the early lesson that an editor taught me when he blue-penciled my "famous politician" to "notorious politician."

Study this striking headline: "Weis' Pruning Shears Will Snip a Broom Handle." Right along with the headline were illustrations of several sections of broom handle sliced off. "Snip" may not be the purest English, but consider the impression that it conveys to the mind — the instant severance of the broom handle as if it had been a thread clipped with scissors. Try replacing "snip" with any other word that will mean cutting or severing and see if you can duplicate the effect.

"Velvet shave" is another example of an apt phrase that conveys graphically an attractive idea of a smooth, painless shave. Think of the picturesqueness of "the Prudential has the strength of Gibraltar." What six words could convey more to a farmer than "horse high, pig tight, bull strong," as applied to a wire fence? It is said that a farm-engine advertisement became more effective when the engine was referred to as the "iron horse." Whether this is strictly correct or not, there is no denying that the ad-writer always gains when he seizes figures of speech that make his

meaning instantly clear and vividly impressive.

A group of advertising men once spent half an hour discussing a very brief advertisement for a popular restaurant. For some time the headline "Eat at Brown's" was regarded as acceptable, but when "dine" was suggested for "eat," the entire company agreed that the change gave the advertisement better tone.

Words and sentences do not necessarily have to be short in order to be strong in picture-painting power. The advice is frequently given that advertising copy must consist of short words and short, snappy sentences. "Short, snappy sentences" are ideal for some purposes in advertising and poor for others. Some advocates of short words have at times written letters on the superiority of one- and two-syllable words over those with three and four syllables, while in their own letters denying the value of long words they freely used the longer words! "Advertisement" is a four-syllable word; so is "introduction" and hundreds of others that are indispensable.

To express ideas clearly and forcefully to the reader, you must use words that are familiar to him. Whether they are short or long is immaterial, though it follows that, everything else being equal, short words are preferred in advertising for the very good reason that they occupy less space. For the same reason the words that may be easily dispensed with are often lopped off in advertising. "Does n't scratch" is just as effective as "It does n't scratch."

Advertisers who have experimented with such closing expressions to advertisements as "Cut this ad out" declare that a change from the word "cut" to the word "tear" helps results.

Because of the fact that every writer has his own individual style and because naturalness and sincerity are all-important, it seems generally agreed that copy-writing can hardly be a coöperative business. That is to say, while it is well to have the criticisms of other people not only as to the accuracy of statements made but as to their clearness and impres-

siveness, it is generally best that one writer should work out the changes. Undoubtedly there are many cases where copy, worked over and finally put in such final shape that it contains the language and ideas of a number of people, has been good copy, but often this method turns out to be a case of too many cooks spoiling the broth.

XV

SOME AD-WRITING EXPERIENCES

WHENEVER an advertising man attempts to tell how he would write an advertisement about goods or service that he knows little or nothing about, he does what he would tell a student of advertising is putting the cart before the horse — attempting to write before finding what there is to write about. By reason of his unfamiliarity, he runs the risk of advocating some appeal or argument that might seem weak or ridiculous were he in full possession of the facts. Therefore, while not desiring to overwork personal experiences and references in this book, I shall attempt to make clearer the principles of ad-writing by tracing the processes by which different advertisements of my own composition were prepared. My own method of compiling facts, digesting them, and writing copy may not be precisely the methods of other advertising

men, but there can be no great differences. Some men are more systematic and conscious of their acts than others; but this is largely a matter of temperament.

One of the most interesting experiences I ever had was in writing the advertisement of a national bank. This bank, The Traders National of Scranton, Pennsylvania, is one of a number of excellent banks in the metropolis of the anthracite region. It is not the oldest or the largest bank in its territory, nor even next to the largest or oldest.

National banks do business along much the same lines. They lend money on about the same conditions; they pay the same rate of interest on savings deposits; they are usually conveniently located; and all of the well-equipped banks have safe-deposit vaults, ladies' rooms, etc. Consequently, at first thought, it appears difficult to do any very distinctive advertising for a national bank.

In my opinion, the preachy, save-your-money bank advertisement has been overworked. It certainly had been in Scranton.

With thousands of young people coming into maturity all the time, a certain amount of the save-your-money argument is a good thing for every bank, but each such advertisement should present a pointed reason for saving or some plan of saving, etc., rather than cut-and-dried, save-your-money talk. The idea of having money laid by for a business education or for an unusual investment opportunity, a home, a vacation, a trip abroad, etc., — are all live appeals.

But my analysis of the situation in Scranton led me to believe that something more than saving preachments was needed. The saving talk did some good undoubtedly, but in a way it was publicity for all the Scranton banks. It was difficult to tie up such advertising to one bank.

Banks are much alike, and yet much unlike. A bank is not a mere building with certain windows for receiving and paying out money and a big vault for keeping cash and valuables safe. Each bank has a distinct individuality created by the people who run it, and that

individuality is as different as the individuality of people. It is the same way with stores. Think over the banks and stores that you are acquainted with. Each has an individuality or atmosphere all its own. Maybe you could not express that individuality in words, but it is there just the same.

I believed that the main appeal of the Traders Bank advertising should be of a sort that would stamp the individuality of the bank on the community. Fortunately, the Traders Bank had the prime essential of an advertising campaign — something to advertise. Before I had been called in, its managers had given most careful attention to policy and service, and, with excellent advertising judgment, had decided that they would endeavor to make the bank known by its courteous service. "Courtesy our Watchword" had been adopted as a slogan. Weekly meetings of the employees were held, at which was emphasized the necessity, on the part of every one from messenger to president, for treating with the utmost courtesy everybody who entered

the bank, wrote to it, or called on the telephone.

A bank's advertising must carry a certain amount of dignity. It is not so easy to advertise the courtesy of a bank or its strength without too much formality or too much of the throwing-flowers-at-ourselves spirit. Between the two extremes, however, is an interesting, cordial style that commands the favorable attention of the public.

This advertising policy and campaign proved successful. To-day there are few people within the territory of the Traders National Bank of Scranton who do not think of that institution as the bank that is distinguished by its courteous service. The advertisements shown facing page 154 tell the remainder of the story. It will be observed that little incidents and interesting points were taken as texts for the preaching of the "courteous service sermons." These were chosen deliberately for their interest value. We even told why the word "please" appeared in the elevator sign, — "What floor, please?" — explaining that this was typical

of the spirit at the Traders National. We were complimented by receiving requests from different parts of the country for advertisements of the same style for other banks. I had to explain to several bank cashiers that it would be impossible to create these "human-interest," individual advertisements for them unless I had opportunity to get into their institutions, study their policies and people — in other words, I could not draw a realistic picture of something I knew little about.

Here is a subject that I have often used as an example of analysis and the building-up of copy. The article is a device known as the Soapator, selling for several dollars, which is fastened to washstands, and which, with a turn of the handle, granulates a little soap into your hand. The Soapator is a good example of an article for which there is no lack of distinctive selling argument. In the first place, we have the point of economy. The soap is kept dry and the waste from excessive wetting is eliminated. As the soap is granulated and fluffs up, the user gets all that he

This House Would Probably Suit You

My change of residence to Easton forces me to put on the market the house I had built at 816 Taylor avenue in 1908. See above picture at right.

This house is not perfection but is probably as finely appointed, convenient and distinctive a house as any of its size in Scranton.

Lot 40x150, finely graded and sodded; trees, shrubs, flowers, etc.; back yard fenced with solid board, top-rail fence, painted; small garden with strawberry bed and other berries. Street curbed and asphalted in 1911; and the block is now one of the prettiest on the Hill, not a cheap-looking house in it.

House well equipped with screens, awnings, etc. Fine front porch. Entire outside repainted eighteen months ago by Rehrig. Both first and second floors papered and redecorated by Williams & McAnulty last Fall. Excellent condition throughout.

First floor has reception hall, sitting-room with open fireplace and bookcases built in, dining-room, kitchen, pantry Oak floor except in kitchen; hardwood trim in front part.

Second floor has three bedrooms and tiled-wall bath. Front room is double room, with open fireplace. Closet in each room. Linen closet. Large room on third floor that could be made easily into two rooms; has light and heat.

Extra fine fixtures throughout, gas and electricity, fine gas range; steam heat; cold-storage closet and extra water closet in cellar; extra large coal bins and hot-water tank; laundry stove and tubs; cement floor.

There is some fun and several pecks of trouble in building a house. You can buy this house and lot for $500 less than you could now duplicate it, with the present cost of building and real estate.

Fine buy for somebody who can make a largely cash deal. Talk with Reynolds & Wynkoop, Peoples Bank Building, or your own preferred agent.

S. ROLAND HALL, Formerly of I. C. S.

Forceful headline followed by interesting details

Originally a double-column newspaper advertisement

INTENTIONAL SECOND EXPOSURE

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needs with a turn or two of the handle. He may idly play with a cake of soap in the basin, using several times as much as he needs, but he will not amuse himself by continuing to turn the handle of the Soapator. The soap is locked into this device, thus making it impossible for people in hotels to walk off with the cake. The cake is used down to the last bit, and there are no small pieces of soap running through the pipes to clog them up.

Finally, the Soapator method is the sanitary one. You grind out fresh soap for your wash and do not have to use a soiled cake that may have been in use by various people whose ablutions you would not care to follow, judging from the traces left behind. Against all these advantages of the Soapator there is that fearful obstacle of habit. People are habituated to buying and using cake soap. Besides, the use of the Soapator calls for the expenditure of several dollars to start with, and there is the trouble of putting on the fixture.

Now, then, with a rich assemblage of material, we have the task of deciding what the

appeal shall be. Shall the argument be economy or convenience or sanitation? It would not be difficult to get up a number of effective appeals, and, indeed, in advertising an article of this kind it would be well to use different forms of appeal, for certain possible buyers would be particularly impressed with the economy appeal — hotels, for example. My choice of openings for the main appeal of this advertisement would be the sanitary argument. "Dirty Soap is Dangerous" would be a good headline, and we could ride in on the general public tendency nowadays toward greater sanitation.

The house advertisement speaks for itself. A house is a subject with great possibilities for individual treatment in advertisements, but this seems to be seldom recognized. The people in the market for a home are keenly interested in the small details of the properties that are offered for sale. I had always thought that if I advertised a house for sale, I would illustrate the property and give a frank, full description of it. That I was correct in my

conception of this matter seems to be proved by the fact that the advertising sold the house quickly and at moderate cost when the real-estate market was exceedingly dull in the community where the property was located. At least one reader of the advertisement clipped it and sent it to her husband, then in another city, as the best means of telling him just what the property was.

Portland cement is a highly standardized product. Unfortunately for the manufacturers, all Portland cement carries the general name "Portland," because of the fact that the discoverer of this cement thought the stone he made with it resembled the oölitic limestone on the island of Portland off the coast of England; so he called his cement "Portland Cement." Portland cement is now made from various raw materials, by scores of different concerns, each with its own policies and methods, but a large part of the general public loses sight of the manufacturer's brand altogether and buys merely "Portland Cement," thinking that it is all the same product.

The truth is that most Portland cements are nowadays made to come up to certain requirements as to fineness, tensile strength, etc., known as "standard specifications," and all cement for large works is tested by the engineer or contractor to see that it actually does meet these tests. These facts mean that from an advertising point of view the product is standardized and that it is difficult for any one manufacturer of Portland cement to "individualize" his product, so to speak. Yet this is possible by means that have already been pointed out — studying the product, its manufacturing and its uses, and getting the "point of contact" with the user by presenting those features of cement that most interest him. It is easy to capture the attention of farmers and other home-owners, by running a series of advertisements that illustrated first one and then another home-or-farm-concrete improvement. It is not so easy to catch the attention of the larger users of cement. Nevertheless, the use of views of notable undertakings will command the in-

Riding into attention on the interest of the construction world in a great engineering undertaking

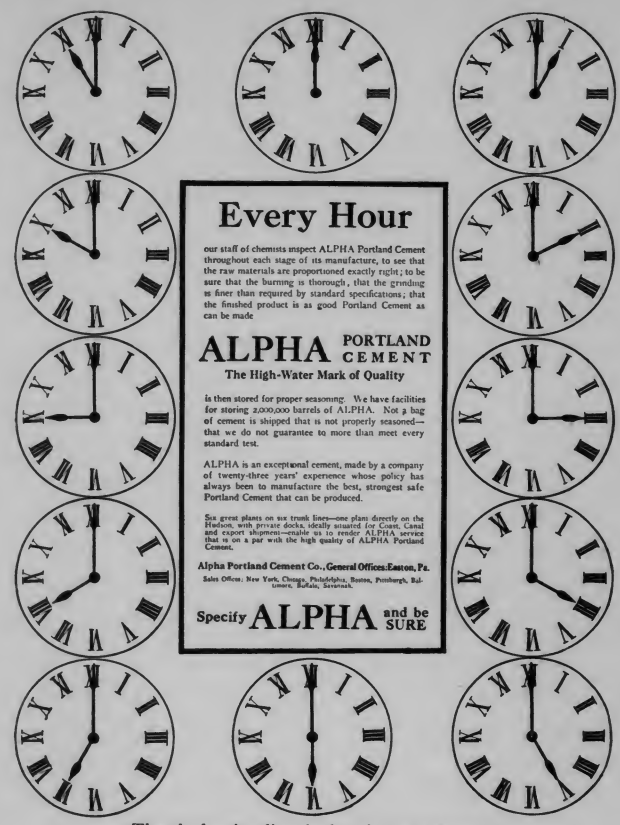
Size of original, $7 \times 9\frac{1}{4}$

terested attention of architects, engineers, and builders. Note the "Alpha Under the Hudson" advertisement. Perhaps nothing in the way of engineering on the American continent was talked about more than the great Catskill Aqueduct of New York. This advertisement earned so much attention that men connected with very large construction companies wrote, asking if we could furnish other details of the construction of the great tube where it was carried down over eleven hundred feet under the Hudson River.

Early in my study of the problem of advertising Alpha Cement I was impressed with the company's practice of requiring hourly tests of the product. It seemed to me that if the cement-using world could be impressed with the idea that Alpha is "the hour-tested cement," we should gain much. Possibly other cement companies test their product regularly, too, but the public does not know it to be the truth. The hourly test makes good argument. The question was, What is the most attractive way to put this before the public? how

can the hourly test be visualized? The answer was simple: Make a clock or a watch the display feature of the advertisements. In the first place, the timepiece would act as an attention-drawer, a curiosity-stimulator. Then the familiarity of the public with this indicator of the hours would enable me to make the hourly-tested argument as clear as day even to the casual reader. The advertisement facing this page shows one way in which the hourly argument was featured. When the advertising man strikes a good argument, usually slightly different ways of presenting it can be found, so that the reader does not have to be bored with the same design used again and again in exactly the same form. The hourly-test idea has been illustrated in four different ways in Alpha Cement copy.

I have been in advertising work for fifteen years, writing copy of various kinds during all of that time. Yet some two years ago I spent an hour thinking over, planning, and constructing an apparently simple advertisement that, when completed, did not contain more than



The clocks visualize the hourly test argument

Originally a 7 × 10 page

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Use Cement That Is Tested Hourly

In all ALPHA CEMENT plants the chemist is a real boss. No zeal for large output or low operating cost is allowed to interfere with his authority or lower his standard. The fact that all large users of cement make their private tests does not lessen our vigilance. Every hour, day and night, our chemists and chemical engineers test ALPHA Portland Cement to see that the raw materials are proportioned exactly right; that the burning is thorough; that the grinding is finer than required by standard specifications; that the finished product is as good Portland Cement as can be made.

ALPHA PORTLAND CEMENT

The High-Water Mark of Quality

is then stored for proper seasoning. We have facilities for storing 2,000,000 barrels of ALPHA. Not a bag of cement is shipped that we do not guarantee to more than meet every standard test. ALPHA is an exceptional cement, made by a company of twenty-three years' experience, whose policy has always been to manufacture the best, strongest, safe Portland Cement that can be produced.

Six great plants on six trunk lines—one plant directly on the Hudson, with private docks, ideally situated for Coast, canal and export shipment, enable us to render ALPHA service that is on a par with the high quality of ALPHA Portland Cement.

Alpha Portland Cement Company
General Offices: Easton, Pa.

Sales Offices: New York, Chicago, Philadelphia, Boston, Pittsburgh, Baltimore, Buffalo, Savannah.

Specify ALPHA and be SURE

The pointing finger and the watch draw attention to the leading point or argument

This advertisement was originally a 7 × 10 page in the *Engineering News*

one hundred and fifty words. My subject was Life Buoy Soap. Life Buoy Soap is an excellent soap for toilet and general washing purposes, but it has a slight carbolated odor (the odor of carbolic acid), which is disagreeable, or at least unagreeable, to many people, despite the fact that the carbolic ingredient in Life Buoy attacks germs, makes the skin sanitary, and keeps anything that you may wash cleaner than most soaps do.

Before the subject came to me for my work, a dozen grocers and druggists had been interviewed, had been asked what classes of people bought the soap, what they bought it for, how buyers said they liked it, and so on. Furthermore, an experienced investigator had canvassed nearly a thousand homes in the city of Philadelphia to determine (1) what proportion of the people had bought or were using Life Buoy Soap; (2) why those who had stopped using it did so; (3) why those who used Life Buoy regularly liked it and for what purposes they used it most; and other such data. These reports were before me as I wrote, and I had

bought a cake of the soap, examined it carefully, and used it, so that I could write in full knowledge of the article.

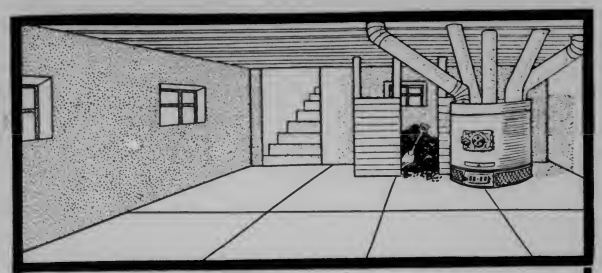
The problem, then, was this: Here is an excellent soap for toilet and general use on sale in drug stores and grocery stores throughout the country, but which is not bought to any great extent mainly because the carbolated odor is objectionable — because people do not realize that this smell is a clean smell — that it does not, as a heavy perfume may do, cover up germs.

Suppose something like this were written:—

BUY LIFE BUOY SOAP

once and you will buy it always. You can't use this high-grade soap for your hands or for general purposes without being convinced that it affords the best and cleanest wash in existence. Don't mind the carbolated odor, for that means only that Life Buoy is death to the germs that are in dirt. Germs are dangerous things and you owe it to yourself to protect yourself against them.

Try Life Buoy once and you will buy it always. Five cents a cake at all druggists and grocers.



Lay That Cellar Floor Now

while you have the time to make a good job of it. Concrete makes a clean, everlasting floor, easily swept or washed—one that the furnace or hot ashes cannot set ablaze. All the materials you need are good sand and gravel or crushed stone and

ALPHA THE GUARANTEED PORTLAND CEMENT

ALPHA Cement is sure to produce a fine hard job, for its quality is guarded carefully by chemists throughout the process of manufacturing. It is tested every hour, so that every bag is sure to be of full strength and binding power. ALPHA is warranted in composition, fineness and tensile strength to more than meet the United States Government requirements and all other standard tests.

ALPHA Portland Cement always gives satisfactory results on the farm. It goes further and is cheaper in actual use than ordinary cements. It makes **everlasting** walls, walks, driveways, porch floors, silos, posts, troughs, etc.

In building for **permanence** you want the best Portland Cement you can get. Use a brand **guaranteed** for strength. Insist upon ALPHA and be SURE.

The ALPHA Dealer Has a Book for You

Our large illustrated ALPHA book shows how to make scores of home-and-farm improvements. The ALPHA dealer in your community will be glad to give you a copy and tell you more about everlasting improvements made with ALPHA Cement. If you don't know the ALPHA dealer, write us, mentioning what you are planning to make or build. Address Dept.

ALPHA PORTLAND CEMENT CO., General Offices: **EASTON, PA.**

SALES OFFICES: New York, Chicago, Philadelphia, Pittsburgh, Buffalo, Baltimore, Boston, Savannah

The general reader's interest in concrete floors brought this farm-magazine advertisement considerable attention

Originally two columns wide

INTENTIONAL SECOND EXPOSURE

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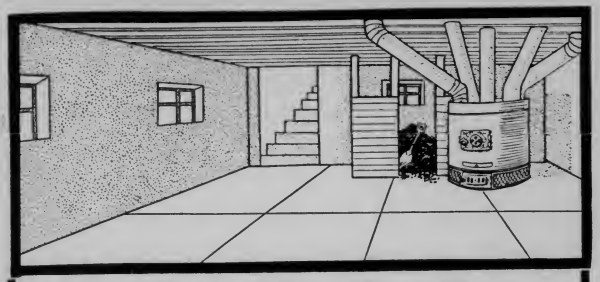

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What's wrong with this copy? It reads smoothly, and it is punctuated properly. It states some truths that are important and there is a "direct command" heading to buy Life Buoy. This is a fair example of thousands of pieces of copy that appear in newspapers and magazines, copy that is not extremely poor, but is just "ordinary," has n't enough interest and force to it to make readers stop and read. To use a little slang, it lacks "the punch."

A high-salaried man with one of the big advertising agencies says that when he writes about a soap, cigar, or any article of that kind, he thinks to himself: "This article is not of great importance to the reader I want to interest. At least, he does n't think so. Just suppose that such a reader has been in this room and is now on the point of leaving. He has opened the door and is about to step out. What can I say quickly that will stop him and impress the features of this article strongly on his mind?"

Analyze the heading of the foregoing Life

Buoy copy for a moment. Will a woman reader *stop and be impelled* to read the text of the advertisement because we have said, "Buy Life Buoy Soap," when there are interesting stories and items all around the advertisement? Is she eager to spend her money for something? Is the name of a soap of great interest to her? Is there anything in the heading to attract her attention, to make her feel that there is a good reason for changing the soap she has been using? The answer to all these questions is "No." Though the copy is smooth, it has very little attention-attracting value, and would probably not do anything toward helping the sales of Life Buoy.

Let's get at the thing from another angle — one that will afford live treatment. This Life Buoy Soap is appreciated by the well-informed woman, for she is up-to-date enough to know the value of a soap that makes things absolutely clean. Suppose we create such a character and let her be the spokesman, or the spokeswoman. Her conversational expressions will have an interesting look. This woman, whose

sayings about Life Buoy will be the central ideas in a series of advertisements, is a fine example of the scrupulously careful housewife and mother. The illustration will show her as such. We will call her "Mrs. Particular," and one of our advertisements will be the following: —

Mrs. Particular Says:

"I don't mind the slight carbolated odor of Life Buoy Soap. I really like it, because I know that it means that things are absolutely clean."

It's easy to put heavy perfumes into soap, but the agreeable smell is n't necessarily a clean smell. Life Buoy Soap not only has rare dirt-removing qualities, but it leaves things hygienically clean — 100 per cent clean. Life Buoy contains red palm oil. It gives a soft, velvety lather most beneficial to the skin. Five cents a cake at all grocers and druggists.

The leading idea could be varied from advertisement to advertisement, thus: —

"Life Buoy Soap is fine for the children," says Mrs. Particular, "for children do get so dirty, and Life Buoy keeps the scratches on their little hands safe from infection."

This kind of argument is true to life and has an interesting look that will impel women to read. They will want to know what Mrs. Particular says, and if what she says is in accordance with modern ideas of sanitation and is forcefully expressed, it will drive home the arguments about Life Buoy Soap.

XVI

CUMULATIVE EFFECTS, AND TESTS

"REPETITION Makes Reputation" runs the slogan of one publisher with space to sell and whose interests, naturally, are served by having advertisers continue to use his space uninterruptedly. Another publisher lays stress on "continuity of impression"—which is only another way of arguing for uninterrupted advertising. Incorporating the same idea are the slogans of two advertising agencies—"The time to advertise is all the time," and "Keeping everlastingly at it brings success."

The analogy between the effect of continuous advertising and the result of the dripping water that finally wears away the stone is frequently cited. Again and again we hear the argument about advertisement after advertisement making its little impression until the arrival of that happy day for the advertiser when the pressure becomes too strong for the

reader to bear, or he suddenly has need for such an article, buys the advertiser's goods and the bread that long floated upon the waters has been gathered in.

There is a great deal of truth in all of this, and the fact that there is a great deal of truth in the argument for steady advertising makes it difficult to so present the subject of cumulative effects that students of advertising will be able to discriminate between cases where advertising should be continued persistently and cases where it should not be.

There can be no question about millions of dollars having been wasted in advertising that was not worth its cost, but which was continued in the blind faith that somewhere and somehow the investment would be profitable. The problem is all the more complex because it is not possible to key or gauge the effect of some advertising with any accuracy. Certain advertisers, particularly those whose propositions call for a response from the reader through the mails, can check up the effect of their impressions with considerable

accuracy. But people go to local stores for a large proportion of their purchases. When some one goes into a grocery store and buys a package of Shredded Wheat or a cake of Pear's Soap, there is usually no way by which the advertiser can tell what advertisement or what publication or other advertising medium was responsible for the sale. If the advertiser happens to be doing some special local advertising or sampling in that particular community, he can check up the increase of sales over normal with the special promotion and get a good idea of what his work is accomplishing, but otherwise he is at sea. As a matter of fact, even the purchaser of such goods will not likely know just what influenced her to buy. Some advertising men have gone so far as to say that advertising has not reached its full effectiveness until the reader has forgotten just where he or she saw any particular advertisement, but just has a strong impression as to the desirability of the goods. This argument is easily disproved by the fact that thousands of people write direct to the advertiser

immediately on seeing an advertisement and most assuredly know where they saw the advertisement. They sometimes make mistakes and say they were influenced by one publication when it was really another that appealed to them; and very often the inquiry or sale is the result of seeing the advertisement in several publications. A large proportion of staple goods, and even specialties bought in retail stores, are bought as the result of continued impressions made by advertisements.

The danger in attempting to come to a general conclusion about this matter of cumulative effect lies in the truth that what applies to one advertised article does not apply to another. Let us take a soap or a flour as an example. Who expects the reader, immediately on reading even the most attractive advertisement of the article, to lay down the publication and start for the drug store or the grocery store? True, an advertisement of an unusual sort of soap might draw a request by mail for a sample; but ordinarily the soap or flour will not be bought until the reader is in need of

supplies of that kind; and, indeed, the particular kind advertised may not be tried for a year or more. Hence the necessity for continued advertising. A single advertisement or a few advertisements would be wasted. We must keep on with our impressions if we would make sales.

How frequently we must appear before our public, and how large our advertisements should be to reach maximum effectiveness without waste of money, are questions that the advertising world as yet knows little about. It is at this time largely a matter of individual opinion and of experiences with the increase of sales. The publishers, eager to sell space, cannot be expected to look at the question from an impartial point of view, though some certainly try to do so. Any person of reasoning mind can understand that, beyond the making of a certain impression, the advertiser has nothing to gain and would be wasting his money then to appear more frequently and with more and larger advertisements than the reader would give attention to. If advertising

cost nothing, he need not watch for the "point of diminishing returns"; but costs are very high, and when he feels sure, from his study of the habits of the people he sells to or hopes to sell to, that he is appearing as frequently as he need do in order to be constantly in their minds, that he is telling them as much of a story as he can hope to get read, then he should draw a line on his expenditures.

The department and dry-goods stores follow the practice of advertising daily, and their practice is probably sound. On the other hand, advertisers of national products have become successful appearing before the public once a month or once a week. It is to be remembered here, though, that attractive magazines are rarely thrown away at once, but are on hand for weeks ordinarily and are of continuous advertising benefit.

There are not so many advocates of large-space advertising as there were a few years ago. Once more be it remembered that what is advisable for one advertiser may not be for another. It would be difficult to exploit an

automobile properly in small advertisements. The subject requires room. On the other hand, an advertiser of cedar chests has, after the most careful experimenting, found that a space of from one to two inches gives him the best returns, cost considered. In my opinion, the appeals of Alpha Cement to architects, engineers, and other busy men must be in large space. The appeals to the readers of farm journals can be made effective in much smaller advertisements, because we can, in these publications, feature such constructions as silos, cow barns, etc., that are sure attention-catchers. Here, frequent small advertisements with an occasional large advertisement for general effect make the best plan. No rules can be laid down. The amount of space to be used depends on the article itself, its importance to the purchaser, the conditions surrounding the sale of it and the people who buy it, the amount of space competitors are using, etc.

A staple product has been considered with respect to cumulative effects. Let us now consider an article such as an encyclopædia or a

set of books or a course of correspondence instruction. Here, too, it seems logical to argue that "repetition makes reputation," that people who are at first unimpressed by the advertiser's argument become more and more impressed by subsequent advertisements and finally come to the point of inquiring and making a purchase. The unvarnished truth, however, shatters our theories, as it often does. Close acquaintance with the experiences of several advertisers of this class makes it clear to me that the cumulative effect on their business is small. Some readers of these advertisements who are impressed at the time of first reading, but who, for some reason or another, will not consider the purchase of the article, later have some change come about in their affairs that gives them a new interest in the advertised product. The original impression is then renewed and an inquiry made. In such cases, however, if the original impression had been strong, the first advertisement would have brought the inquiry had no other advertisements appeared. In some cases several im-

pressions are required before the reader comes to the point of inquiring, but these cases are much fewer than many advertising men and publishers seem to be aware of or are willing to admit. This is not a question of opinions; figures representing the returns from millions of dollars tell the story. If the striking advertisements of the International Correspondence Schools had a strong cumulative effect, the inquiry-cost of that concern would have been gradually getting lower year by year. The facts are that the inquiry-cost has shown a tendency to increase rather than to decrease. Note the following returns from a series of I. C. S. advertisements that I wrote and followed very closely. They were inserted in a printers' magazine, and the inquiries by successive months were as follows: 15, 5, 13, 17, 14, 28, 11, 7, 10, 10, 5, 15, 8, 3, 20, 6, 5, 5.

As a matter of fact, these advertisements, with four exceptions, brought enough inquiries to make the investment profitable, but note the great variance in returns, due to the difference in the pulling power of the different

advertisements. The advertisement which brought twenty-eight inquiries was the same piece of copy that, repeated nine months later, brought twenty inquiries, thus showing that the relative strength of the advertisements accounted for the returns more than any will-o'-the-wisp cumulative effect can do. The two advertisements are reproduced here for study. No. 2 was the unusually successful advertisement. It is strong in human interest, both in the headline and the text. The other, though apparently a fair piece of copy, is written in the didactic style. The inquiry record tells the tale.

It can be set down as a hard and important fact that belated returns from old advertisements —most of which returns would have come had the advertising been discontinued (this is proved by the experiences of advertisers who continue to get returns from old issues of magazines long after advertising has been stopped) — account for considerable of the "phenomena" known popularly as "cumulative effect."

A well-known advertiser was recently responsible for the unfortunate statement that "ordinary advertising long continued brings success, while the most brilliant advertising done irregularly means failure." Such a statement needs a great deal of qualification. Some advertising need be done only at irregular periods, for the needs may be special, and it is surely folly to perpetuate the delusion that, though your advertising may be ordinary, all you have to do is to keep on spending money on it.

A heater manufacturer of my acquaintance tells me that after continued use of a national magazine, repeating none of his advertisements, he often finds the inquiry-cost climbing. After staying out of the pages of that publication a while, he finds that the readers appear to be taking fresh interest in his advertisements and the inquiry-cost is materially lowered. It may be that, in the advertising of a product such as a heating plant, continuous advertising for six months exhausts all the "prospects" that read that particular magazine, and that

after a rest the new subscribers secured give the advertiser a new field on which to work. The experience is so unusual that it would be risky for other advertisers to draw any general conclusion from it. It is, however, another proof of the complexity of "cumulative effect."

Usually, when the subject of cumulative effect in advertising is brought up, those who hold that continuous advertising is sure to be a good investment in the long run are apt to contend that we who argue that there is little cumulative effect in certain lines of advertising are attempting to put all business on the mail-order basis. They declare that mail-order advertising affects people quite differently from retail advertising and the advertising of national concerns that aim to send the reader to his retailer to buy the advertised goods. There is this important difference — that the effect of the advertising on the reader who goes to his retailer for the goods is very difficult to trace with certainty, while it can be traced with reasonable accuracy when the reader communicates direct with the adver-

tiser. However, the fact remains that the people who read mail-order advertising, and those who read retail advertisements and advertisements of national concerns urging them to go to retailers, are human beings with the same kind of minds. If advertising has no pull when put to the mail-order test, it is not likely to have decided pulling power when put to the other uses. We who are inclined, particularly in certain forms of advertising mentioned, to trace the effect of advertising to strong pieces of copy rather than to continuous advertising, are not arguing that all advertisers should go into the mail-order business. *We do argue, nevertheless, that those who are doing retail advertising and national advertisers who are endeavoring to interest readers and have them get the article from their local dealers need as much force to their advertisements as the outright mail-order advertiser.*

I have always been glad I had good experience in mail-order and direct advertising. Such advertising is put to the brutal tests of the coupon, the key, and the return card. There is nothing like it to knock out straw-man theo-

ries, and it would be a fine thing if all advertisers who have to do their advertising largely on faith could have a reasonable experience with advertising that checks itself up.

The only tests worth while in advertising are the tests derived from people when they are observing or reading advertising matter in the usual and natural way. Tests on selected groups or general groups of people, made when they are aware that a test of advertising is to be made, have not proved to be reliable. Knowing that he is playing a part in a test as to what advertisements will be noticed and remembered, a reader will unconsciously observe advertisements that he would ordinarily skip, and *vice versa*. When an advertiser cannot key his advertisements with any degree of accuracy, the next best thing to do is to observe carefully the reading tendencies of people with respect to his advertising and question them, if he wishes, after they have had a chance to observe his copy under the usual conditions.

Nearly all advertisers will do well to adopt

some method of keying or checking, even if that method be only a partial test. Straws show which way the wind blows. Offer certain booklets, using different numbers for different publications, or use a different street-number, a coupon, or some other device for determining which of the publications that run your advertising really command the interest of readers to an unusual degree.

Some methods of keying that are satisfactory for one advertiser would not do for another. Tiffany & Co. would hardly care to use different street-numbers, though their building probably carries four or five numbers. In this case, a number could be given to the Tiffany Blue Book — "Blue Book 13" being used in one publication, "Blue Book 14" in another, and so on.

Of course it follows that the quality of inquiries must be carefully watched, because it is easily possible for one publication to pull more inquiries than another but a smaller total of real business. Inquiries are not sales by any means.

A great deal of the effect of the advertising will not be determined by any such method of keying. But just the same, it stands to reason that the reader who is interested to the point of sending for your Blue Book, your booklet on "How to use Beaver Board in an Old House," etc., is not only more impressed than the reader who gives your advertisement merely a passing glance or possibly does not see it at all, but will be still more impressed by the act of receiving and reading the booklet. Why not? The attention in the latter case is concentrated on the advertiser's product for perhaps half an hour or an hour, as against a few seconds in the first place.

Readers of farm papers are not expected to order Portland Cement direct by mail, though many mail inquiries are received that lead to real business. Portland cement advertising is so planned as to send inquirers eventually to dealers or to people whom the manufacturer hopes to make his dealers. Nevertheless, I know positively that the advertising which draws requests for information on how to build

concrete roads, walks, stables, silos, etc., is worth much more than the advertising that draws from readers no indication of interest. Not much response is expected from the readers of an engineering or an architectural magazine, but in the case of a publication reaching the general public, if there is no indication of interest in the advertising, I put it down as evidence of weak copy or a weak medium. Once more, however, be it said, that this remark will not apply in full force to all advertised products. There is very little reason why a housekeeper should write to the advertisers of Ivory or Sunny Monday Soap, and it would probably be impossible to prepare a soap booklet of sufficient interest to draw very many inquiries. In the case of an advertisement such as that of the New International Encyclopedia, we face an entirely different problem. Here it is possible for one insertion to present a complete and impressive canvass of the article for sale and for one insertion to draw an inquiry. If the advertisement does not draw the inquiry, then the copy or the medium is at

fault. When the reader has given thorough attention to the advertisement, he ought to be sufficiently impressed to write for the information offered, provided he is in a position to profit by study. In such a case there is not much ground for believing that the next advertisement of the same product will take up the cause of the advertiser and deepen the impression. Does the salesman who gets a full hearing on a specialty proposition and fails to get our name on the dotted line stand a good chance of coming back next month, getting the same attention and winning our order? Not usually. One can easily build up a fine-spun and apparently logical theory that the repeated canvass, whether in face-to-face salesmanship or advertising, will deepen the impression and win business in increasing quantity for all advertisers, but the plain figures of advertisers who have spent hundreds of thousands of dollars is worth much more than theories. There are scores of steady advertisers whose inquiry-cost has remained stationary or has gone up during the last ten years. How can advertis-

ing be strongly cumulative for these concerns? This conclusion does not mean that such concerns should not do continuous advertising. It only means that they are able with a few insertions to get a fair test of a medium and would be chasing a will-o'-the-wisp if they continued to use a medium for years fondly believing that somehow they are getting an adequate return for their expenditures. The inability to check results accurately and a blind faith in cumulative effects have caused advertisers to stay in many mediums that are losing money for them rather than gaining it.

The retailer has no easy time checking the force of his advertising because continuous effort brings people into his store who do not even realize that advertising brought them there. They learn his reputation, and that reputation, if very good, becomes a stronger force than any merchandise offerings that the store may present in its advertisements. The mere titles of the Altman, the Wanamaker, the Marshall Field, and other such stores have be-

come, by good merchandising and good advertising, of such powerful attention-attracting and confidence-creating value that they are carried, very properly, as headings to their announcements. What a tribute to honest advertising it is to say that the advertising heading or "sign-post" reading, in effect, "This is what the Wanamaker Store has to say today," is stronger than any "point of contact" that can be drawn from any of the great stock of merchandise of that great store.

You are safe in one conclusion on this subject of cumulative advertising: If your proposition is such that you can reasonably hope to get immediate action from the reader, your results from any given advertisement are largely immediate (*immediate* here covers a period of a few days in the case of a newspaper and a few months in the case of a magazine) if the advertisement is properly prepared. If the character of the article is such that the reader acts or buys only after a series of impressions, then the immediate results from one piece of copy cannot be traced, and the

force of the advertising is found in "continuity of impression," or cumulative effect.

Some advertisements are looked up, as, for instance, when there is a sudden need and the would-be buyer does not know where he can obtain what he wants. At the time I write this text, I am in need of a mailing-list of certain classes of people. I recall that a compiler of mailing-lists was advertising his service in the advertising magazines a year ago, but I cannot remember his name or his address. I am searching for it, and if I run across the advertisement of some other mailing-list concern first, that one will get my order. An advertiser of this class ought to be before his audience continuously. His product is not of such interest or importance to us that we will carry a lasting impression of his name and address from seeing one or two of his advertisements. To be out of a certain issue of a publication that appeals to his prospective customers may mean that the very issue he skips may be one some reader searches for information as to where mailing-lists can be had.

On the other hand, there are products that we never look up so far as referring to advertisements is concerned. The housewife planning a cake does not search over her piles of magazines in order to decide what flour shall be used, nor does the engineer look up the advertised argument of different brands of cement when planning his bridge. Advertisers of such products must win favor by making their impressions on readers previous to the time when the goods are needed. They must expect to "butt into" the attention of the reader rather than to be looked up. And they must appear frequently enough for the reader to feel familiar with the advertised product and possibly also to remember where it can be bought. How large the advertisements must be, and how often they must appear to have their full effect and without unnecessary expenditure, are questions that can be decided only by one who gives the keenest study to the particular product to be advertised and the people to whom it is to be advertised.

I am only laying stress on the vital importance of having copy of positive selling force, so that we shall not be obliged to rest complacently under the impression that all the advertising we put out, whether we hear from it at all or not, is building up a wonderful cumulative effect that our children or our grandchildren will reap if we do not live to see the day. I must record what I have found to be true, even at the risk of being misunderstood and of being accused of treason by those advertising men and publishers who become alarmed at any argument against giving long-time tests to all sorts of advertising. It is reasonable to suppose that with the hundreds of thousands of advertisements being published nowadays, many are not effective. Mail-order advertising proves this. Mail-order advertising shows that it required a high degree of skill to produce copy that actually pays when it is thrown entirely on its own strength — has no display of goods, no show-windows, no local acquaintance to strengthen the publicity appeal. Why not, then, admit

that it is extremely likely that there is just as much inefficiency in that class of copy that is not of a mail-order nature? Why not be content to credit cumulative effect with just its true worth rather than make it a blanket for all our weakness in copy effort?

It usually costs an advertiser of staple goods a great deal more than his profit to induce a reader to make the first purchase. If the advertisers of Uneeda Biscuit or the H. J. Heinz products could hope to make only one sale to the reader, they would do well to eliminate their advertising altogether. It is only by producing a product that people will buy again and continuously, and that they will speak of to their friends, that enduring success can be won. Once a sale is built up for a product of this kind, the advertising becomes a sort of insurance, a bulwark against the enemy, as it were. The advertisers of Ivory Soap spend a very large annual appropriation. In the year 1914 the company declared a dividend of thirty-two and a half per cent on their common stock. No matter how large the

yearly bill for advertising "insurance," the concern can well afford to pay it so long as they maintain Ivory prestige to the extent of being able to pay thirty-two and a half per cent on common stock. Probably there are a dozen soap manufacturers able to make as good a soap as Ivory. Probably there are a dozen now making as good a soap as Ivory. The potent fact is that Ivory has the prestige, is safely entrenched, and by powerful advertising will keep itself entrenched. For a concern of this class to let down in its advertising would mean that the way would be open to the enemy to break down its sales, after which it might not be possible for Ivory to regain the lost ground.

Some of our best copy-writers are of the opinion that, in advertising a national product appealing to people scattered over broad territory, an advertiser might get up a series of a dozen good advertisements and use them for a long time, running the series through and then starting again with Advertisement No. 1. This is probably true, and yet as he

studies his customers and his appeals, the advertiser may be able year by year to perfect his appeals and do his work more efficiently all the time. Where the appeal is to a small class of people or to the people in one community, the change of appeal should be frequent, perhaps running no advertisement twice in exactly the same form. In this way monotony and stale argument are avoided. This does not mean that the leading argument may not be continued. As has been shown, it is possible to put a new dress or form on an old argument and make it of new interest while at the same time driving home the same old facts.

Many advertisers are concerned about the duplication of circulation among the advertising mediums they use, its bearing on cumulative effect, etc.; they are questioning how many times it is profitable to go before readers with the same advertisement or the same form of appeal. A great many people read from two to three up to six, eight, or ten magazines and newspapers. Magazine advertisers have

not so far shown a marked tendency to prepare separate advertisements for different publications of the same general class. Their announcement in *McClure's Magazine* is likely to be the same as in the *Literary Digest.* To prepare different copy for each publication would mean a considerable increase of cost, and yet I am sure there will be a more pronounced tendency in this direction in the days to come.

This is to be taken into consideration, that only a small proportion of the readers of a publication are likely to see a single advertisement of ordinary size. Let us say that ten per cent of the readers of *McClure's Magazine* see a certain advertisement. If only ten per cent of those who receive the *Literary Digest* see it, and only ten per cent of the subscribers to *Good Housekeeping* see it, there may not be as much overlapping as one might think at first. Then, too, the commodity may be of such a nature that three or four impressions a month, if a single reader should receive that many, may not be wasteful. It must be true that a point of "complete saturation"

or "diminishing return" will be eventually reached, no matter what the product is; and after passing that point, after making as deep an impression as he could profitably make, the advertiser would be spending his money unnecessarily. Not many general advertisers reach this point. The world is so big and busy, and there is so much going on, so much likelihood of people forgetting such a thing as one article of merchandise, that an advertiser may buy considerable duplication of circulation before getting to the point of diminishing return. The farmer who sees commodities advertised in his farm magazine, and then sees the same goods advertised over the name of a local dealer in a local newspaper, has received two impressions that are more likely to make him act than one would have done. The advertiser has much to gain, however, by either varying his appeal or dressing his advertisement in different form in different mediums, provided he can keep expense within bounds. Then, when a reader sees the advertisement in different places, he will see a new treatment,

and the danger of having him pass on with the thought, "I have already seen that," will be avoided. Take the Ingersoll Watch, for example. It is advertised in boys' magazines with copy written especially to appeal to boys. In the magazines read by grown-ups, it is advertised as a fine present to give the boys. This way of reaching the same home from different angles is an ideal one.

The pulling power of an advertisement does not depend alone on the advertisement. A concern whose advertising experiences are familiar to me uses regularly a group of publications that appeal to about the same class of people. The advertising is of such character that its pulling power can be gauged. One of these publications produces sixty per cent greater returns, dollar for dollar, than the next best on the list. Circulation probably has something to do with this, but as rates among these publications run about alike per thousand of circulation, I am convinced that the difference is largely due to the fact that the readers of the leading publication read it

with considerably more interest and confidence than they do the others.

The finest kind of copy will not do much for you unless you can get it before a large body of the people with whom you can reasonably hope to do business, and get it before them in a medium that really commands their interest and confidence. I emphasize interest and confidence because I am sure that these phases of advertising do not receive the attention they are entitled to.

It is no child's play to produce a publication that many thousands of people will read regularly with interest and confidence. There are publications filled with such uninteresting reading-matter and such poor advertisements that the reader would have to be in solitary confinement with limited reading-matter before he would give them much attention. They don't *command* attention, and the advertiser will find it impossible to get a proper return on his investment in the advertising space of such a publication. The "interest value" of space deserves our keenest consideration.

There are publishers who offer to prostitute their columns by printing supposed news items or "editorial endorsements" that are thinly disguised advertisements. The stupid advertiser who is taken in by such a device does not stop to figure out that the publisher is trifling with his greatest asset — the interest and confidence of the reader. When a reader sees that a few dollars will buy the endorsement of a publisher, his faith is immediately weakened, and the space is worth little.

The sensational, biased, unreliable publication gradually educates its readers to regard it as such, and its advertising value to the sane, reliable advertiser is lowered correspondingly. To get one hundred per cent efficiency, we must have the reader feel that all the advertisements he sees in his favorite newspaper or magazine are trustworthy.

You would not hire a sharper as a salesman, would you? You would feel that your sales message would be ineffective if delivered by such a person. Then, why employ a publication, as a deliverer of your printed sales mes-

sages, if that publication aids the faker — if it barters the boasted confidence of its readers to every swindler who has the money to buy space or serves merely the adroit swindler — the "almost honest" advertiser? The publisher cannot sell you the confidence of readers after he has bartered it away to sharpers. If the publication carries "confidence-wrecking" advertising, then the value of the space is greatly diminished for "confidence-creating" advertising. The publication that inserts the fake "Medical Questions and Answers," makes women think they are reading medical advice and has them filling prescriptions (?) that include fifty cents' worth of a patent remedy worth two cents, has hundreds of homes smarting under the sting of deception. How will your messages be received in those homes? That publisher is not playing fair to either you or his readers. He is deliberately destroying the great thing that he has to sell an advertiser—an opportunity to interest and convince people. If he offers the honest advertiser space at all, he should give a liberal discount.

Those publications which advertise "investment" humbugs and aid in the robbery of consumptives, cancer victims, etc., impair their value to decent advertisers most seriously. Newspapers have been conspicuous and persistent offenders in running this shameless sort of advertising. When will the newspaper publishers awake to their great opportunity?

Decent advertisers have as much grievance against publishers who deliberately open the doors of their readers' homes to the quacks and sharpers as they have against the "black sheep" advertisers. Such publishers are accessories. They have made their columns common — very common — carriers, when they should be discriminating carriers. The excuses that publishers make about being unable to discriminate are evasions. The answer is that the publishers willing to discriminate do it with ease. Imagine any one of the leading magazine publishers having any doubt as to whether or not an advertiser is fit to be introduced to the readers of his publication! There

are now statutes in a good number of the States, bearing on fraudulent advertising. It is a fine thing to have these laws, but the quick weapon for getting disreputable advertising out of mediums is the reputable advertiser's appropriation. When publishers are made to understand that high-grade sales messages will not be associated with fraudulent or objectionable copy, conditions will soon be corrected.

Those who have honest sales messages to deliver can stop all this advertising evil by protesting against "confidence-wrecking" advertising whenever and wherever it appears, by declining to use mediums that carry such advertising, by telling publishers plainly that they must choose whom they will serve, by encouraging lay readers to protest vigorously against improper advertising, by turning over to the Post-Office Department all questionable advertising received through the mails.

You will find it interesting sometimes to trace out your own order of impressions and

the processes of reasoning that you go through before finally buying an advertised article. Often other factors besides the advertising enter into the process. For example, I am determined to buy a Fox shotgun. Though the Fox people have doubtless been advertising their guns for years, I do not recall ever seeing one of their advertisements until the appearance of that one which quoted Colonel Roosevelt as saying that no better gun than the Fox was ever made. A friend who has a Fox likes it very much, and I have seen and admired his gun. Finally, a gundealer has assured me that the Fox gun is excellent value. In this case the resolution to buy has been built up by four distinct factors — the advertisement containing the good words of a distinguished pleased purchaser; the endorsement of a friend; satisfactory examination of the article itself; and a trusted dealer's assurance of quality. This is genuine cumulative effect and a significant lesson in advertising.

XVII

LAST WORDS

RECALL the purposes of an advertisement as outlined in chapter VI, "The Advertisement Itself." Remember that most important of all is to get the reader to believe, to remember, to act. There is a great deal of inertia in this world of ours. People forget and neglect to do things. Many people dislike greatly the writing of letters. If your product cannot be conveniently seen, maybe readers won't bother to hunt it out, but will wait, and perhaps later they are attracted by something else, their money is spent for that, and you are forgotten. Some people who are energetic physically are lazy mentally. There is a great deal going on in the world and your business is just a little part of it. All of this is leading up to the admonition that, if you expect to be remembered and to have people act on your sales messages, you must make it con-

venient for them to do so. Every extra thing that you ask them to do, every difficulty that you put in their way, lessens your chance to get action. Be reminded once more that the reader is not even actuated by the courtesy that he feels when you are dealing face to face with him. Therefore, if you can use coupons, return cards, and other such aids to ready action, do so; tell the reader just to put his name and address on the margin of the advertisement or to write you and say "Yes," or "Send me your booklet"; or tell him, if you can without requiring him to write, what dealers handle your goods. I have used in sales letters and others letters of that general class, which are only advertisements in letter form, such devices as inviting the reader to sign a blank printed at the bottom of the letter-sheet, or merely to put "Yes" on the letter, sign his name, and return it, or to turn the letter over and write his answer on the back — all variations of the one idea that it should be made as easy as possible for the reader to send you his evidence of interest.

Near the end of your advertisement, or as your final display, there should, if possible, be a clincher of some sort — something that will cause the reader to remember — to act — to insist on having your goods rather than a competitor's, maybe. What this final word should be depends entirely, of course, on the nature of the article. In the case of building material it might be, "Ask Your Architect," or, "Specify ALPHA and be SURE." It might be something like the Welch Grape Juice admonition to ask for "Welch's" rather than "grape juice," or the suggestion of the Munsingwear manufacturers that you ask for Munsingwear rather than underwear. Sometimes the keen advertiser closes with some such statement as "None genuine without the signature of Charles Madison," or "Look for the Spear." Bearing in mind the ease with which the world forgets, this closing admonition should be as impressive and as easy to remember as possible.

To advertise is not all of advertising. Advertising is just publicity — the light of directed

attention. For a while a skillful word-artist may draw pictures that paint goods or service more attractively than the facts warrant, but this cannot be kept up successfully. In the long run the advertiser will be known for just what he is. If he makes a cheap article or gives poor service, he must brace up or the advertising will become as "sounding brass and a tinkling cymbal." That is the trouble with a great many merchants and manufacturers to-day. They lack the distinctive products and service that make "100 per cent advertising" possible. Too many men and concerns rush into advertising before having these essentials. A bank, we will say, has a gruff cashier whose disagreeable manner sends many customers to competitors. That man goes to his board of directors for an advertising appropriation, overlooking the fact that he is regularly, day by day, doing some very effective advertising — for competitors! He does not realize that the truth of "What you are speaks so loud that I cannot hear what you say."

WRITING AN ADVERTISEMENT

There is an asset in business that we describe with the magic word "good-will." Zealously built and jealously guarded, it becomes, like the prestige of Ivory Soap, a great force for business, a bulwark against competition, a shelter in the time of storm. But it is an intangible force, so intangible and elastic that many good accountants refuse to list it as an asset. It may be easily lost, and once lost becomes, like other kinds of lost reputations, a difficult thing to regain.

Therefore, all honor to the advertising man who, equipped with the skill to pen sales messages that will go before and sway thousands, maybe hundreds of thousands, while the face-to-face salesman is dealing with a dozen or a score of customers, has the courage to say to his employers: "To win enduring success, we must be believed. To be believed, we must be honest in our statements, faithful to our guarantees: we need the best goods, the best salespeople, the best service obtainable."

QUESTIONS AND PROBLEMS

Chapter I. Importance of Copy

1. What is "advertising copy"?
2. Explain, concisely, the relation of copy to the advertising campaign.
3. What mistake was frequently made by merchants and manufacturers when "clever" advertising began to command general attention?
4. Why is good copy of paramount importance? What is there about the attitude of the reader of a publication that makes it so important to get attention-attracting value into copy?
5. Point out the difference between face-to-face salesmanship and advertising salesmanship.
6. Is writing ability altogether natural ability, or may it be developed or acquired?
7. Submit an advertisement that you regard as being an effective appeal to the class of people aimed at by the advertiser, naming the class of readers that you believe the advertisement was intended to impress.
8. Submit another advertisement that you regard as being a weak appeal to the class of people aimed at by the advertiser, naming in this instance also the class you believe the advertisement was intended to impress.
9. Submit an advertisement that, through the eye, makes a strong appeal to the taste or appetite of the reader.

10. By what means may the advertiser of such an article as the Victrola appeal effectively to the sense of hearing or the reader's love of music?

Chapter II. Studying the Article

1. What is the most important step in writing any kind of composition?
2. What happens when one makes a close study of even such staple commodities as cotton, iron, brick, butter, etc.?
3. In what respect is the work of the writer of advertisements like that of a newspaper reporter?
4. When a large amount of data has been collected, what is the next important step?
5. Name a product other than those mentioned in Chapter II which could be advertised better by facts and arguments relating to its service than by data covering the composition or ingredients of the product itself.
6. If you were required to advertise the products of a bakery, what kind of information would you secure?
7. Why is it so necessary, in advertising, that an article or a business have some distinctive feature?
8. If an article is of only ordinary quality, has no distinctive feature, what kind of advertising can be undertaken for it?
9. Submit an advertisement that appears to you to give too little definite information about the article advertised.

10. Submit an advertisement that appears to include too much data about the product, — more than a reader would find interesting or be likely to remember.
11. Make a close study of some article that you have recently purchased for yourself, or that has been bought for your home, and make a list of all the points about its quality, service, style, etc., that make it attractive.

Chapter III. Inside and Outside Points of View

1. Why is advertising that is planned entirely from the inside point of view likely to be in some degree ineffective?
2. What is the weakness of the strict "outside point of view"?
3. What point or points of view must the advertising man take in order that the copy he writes may be of full effectiveness?
4. What tests would you apply to advertisements on the following subjects, in order to determine whether or not they were written from the correct point of view: (*a*) a kitchen cabinet; (*b*) an incubator; (*c*) the savings department of a bank?
5. Submit an advertisement that appears to you to have been written from the right point of view, and give reasons for your opinion.
6. Submit an advertisement that appears to you to have been written from the wrong point of view, and state why you believe the point of view to be incorrect.

Chapter IV. The People

1. Why is it so important to study the people whom the advertiser hopes to impress?
2. Why can advertising never be an exact science?
3. How far does a knowledge of the various types and classes of people help in the writing of copy?
4. Explain how the "composite-customer" idea may be used to advantage.
5. What mistake is frequently made when people assert that certain kinds of advertisements are not read, that others are not effective, etc.?
6. Give an example of the radical difference between a man's point of view and a woman's on some general appeal.
7. Is a man as likely to read about the details of articles of wear or household goods as a woman?
8. As a rule, would a woman be as likely as a man to read the details of an automobile advertisement?
9. What is the best way to keep clear of errors that result from looking at subjects from one's own point of view?
10. Does a close knowledge of the people of one section of the country enable a writer to appeal as effectively to people of other sections of the country?

Chapter V. The Conditions

1. Name some important questions about conditions that an advertiser should be able to answer satisfactorily before spending his money in costly publicity.

2. If the article to be advertised is one that could be most conveniently marketed through retail stores, what is the danger of advertising before an investigation of the conditions in retail stores is made?
3. What is often as essential as the advertisement that produces an inquiry?
4. Point out the difference between the effect of such advertisements as those of soaps and flour and of such specialties as shotguns, books, etc.
5. Explain how the force of an advertising campaign may be completely or largely lost because of the advertiser's ignorance of conditions in the market he was trying to enter.
6. Why is it best to make it as easy as possible for people to respond to the advertising?
7. If you were called on to assist in the marketing plans of a new fountain pen of distinctive qualities, what would you want to learn regarding conditions?

Chapter VI. The Advertisement Itself

1. What is comprehended in the word "advertisement"?
2. Mention a class of advertisements that are actually looked for by readers.
3. Give an example of an advertisement that consists of merely a few well-displayed words.
4. Could such an article as a kitchen cabinet or an encyclopedia be advertised effectively by a mere slogan?
5. In general, what attitude on the part of the

reader must be taken for granted by the writer of advertisements?

6. Comment on the definitions or purposes of an advertisement as they have been defined by the George Batten Company.
7. Name the five stages or steps of an advertisement as they are sometimes given.
8. Why may not every advertisement include the five steps?
9. What can you say as to the proper length of an advertisement?
10. When is it advisable to give only a part of the information about an article and to refrain from any attempt to close a sale by the advertisement itself?
11. Submit an advertisement that incorporates all five steps.
12. Submit an advertisement that was apparently prepared only to attract attention and make an impression of quality.
13. If you were advertising fine silverware for a manufacturer who sells through many retail stores, but also sells direct to the user where no retail stores handling the goods are convenient to the inquirer, what would be the features of your advertisement?
14. If you were required to advertise moderately priced houses for sale by a local real-estate company, what features would you incorporate in advertisements prepared for publication in a daily newspaper? In what respect would your advertisements on this subject be different if they were also to appear as street-car cards?

CHAPTER VII. SIGNPOSTS OF ADVERTISEMENTS

1. In what respect is the headline of an advertisement similar to the headline of a newspaper article or the title of a story?
2. What is a very important difference between the purpose of an article headline and the headline of an advertisement?
3. If an advertisement is to have no headline, what must fulfill the mission of the headline?
4. Why is it sometimes not best to have the headline of an advertisement instantly reveal the character of the merchandise offered for sale?
5. Criticize the headline "Special Announcement" as used in an advertisement of a new kind of bread.
6. Suggest a good "direct-command" headline for the announcement of an advertising class.
7. Suggest a good question headline for an electric-light company.
8. What features are frequently and properly incorporated in headlines of advertisements dealing with the necessities, such as food, clothing, etc.
9. What should be kept in mind as to the arrangement of headlines in different lines?
10. What may be said as to clear, plain type and the general use of capital letters?
11. Discuss the question of the number of displays to have in an advertisement of small or moderate size.
12. How may the "poster effect" be secured in a small advertisement?

13. What do you think of the appropriateness of "Spend Your Money Here" as a headline for a restaurant advertisement?
14. Create headlines of not more than seven words each for advertisements about the following subjects: (*a*) a typewriter that sells for $50 but which can be used for all ordinary typewriting and is light and portable; (*b*) butter of unusual quality made from the milk of pure-bred Jerseys; (*c*) motor boats of various prices sold direct from manufacturer to user; (*d*) a stock of new hats; (*e*) a sale of shoes of odd sizes.

Chapter VIII. Points of Contact

1. What does the expression "points of contact" mean to you?
2. Why are there so many different points of contact to be taken account of in advertising work?
3. What lesson may be drawn from the incident in the Marshall Field store related in Chapter VIII?
4. Explain how the service of a commodity may sometimes be made a more effective point of contact than a mere description of the merchandise.
5. A newspaper uses as an advertisement the bare statement that it has twenty-five per cent more circulation than any other paper in its field. Discuss whatever strong or weak features you see in this statement, used, as it was, to gain other readers and to secure advertising patronage.

6. If you were asked to write an advertisement of Ingersoll dollar watches for use in a boys' magazine, what would be your "point of contact"? What different appeal would you use in an advertisement to be inserted in a magazine read largely by adults?
7. Compose a strong headline and an opening paragraph of at least fifty words for an advertisement for a piano store.
8. Compose a strong headline and an opening paragraph for a manufacturer's magazine advertisement of superior linen stationery.

Chapter IX. Interest Value and the News Element

1. What is there wrong with the notion that readers have to be tricked into reading advertisements?
2. Mention at least three features that possess strong news value for advertisements.
3. What effect has uninteresting advertising on the appeals of other advertisers?
4. Name several things that, in the experience of many advertisers, prove to possess strong interest value.
5. Why is it to the advertiser's interests to connect his announcements with subjects to which the public is giving much attention, provided he can establish a logical connection?
6. What is the particular value of seasonableness and timeliness?
7. A considerable part of the loss in the burning of the Edison plant at East Orange, New Jersey,

in 1914, was due to the fact that wood had been used in the sash, trim, etc., of the windows. How could the makers of metal sash use this incident to advantage?

8. Unusual conditions cause a rapid advance in a certain kind of merchandise that a store for which you are writing advertisements has in large quantity. How may this circumstance be used to advantage?
9. A prominent man, in an interview, remarks that for years a Waterman fountain pen has been one of his most faithful assistants. Compose a headline and an opening paragraph showing how this information could be used to advantage. (The prominent man may be referred to as "Colonel Blank.")

Chapter X. The Appeal of Pictures

1. Explain why pictures are of great aid in advertising.
2. In what way do pictures save space in advertisements?
3. Is an illustration always an indispensable part of an advertisement?
4. What is a "stock" illustration, and what are its good features and its weak features? Why are the illustrations furnished by manufacturers to the retail stores selling their goods likely to be superior to other syndicate or stock illustrations?
5. Discuss the use of the humorous illustration in advertisements.

6. Compare the value of photographs with drawings.
7. What may be said as to the use of pictures of women and children?
8. What must be guarded against in the matter of the number of details to be included in an illustration?
9. What may often be done with illustrations of human figures, in order to save expensive space?
10. Comment on the illustrations of the Kodak advertisements reproduced in Chapter X.
11. What may be said as to the value of views of hands as illustrations for advertisements?
12. Suggest effective illustrations for advertisements dealing with the following subjects: (*a*) baking powder; (*b*) a lawn-mower so constructed that it will cut close to a fence; (*c*) superior linen stationery; (d) high-class silverware.
13. Submit an advertisement that seems to you to be poorly illustrated, stating reasons for your opinion.
14. Submit an advertisement that you regard as being effectively illustrated, and explain why you regard the illustration as being effective.

Chapter XI. Imagination in Advertising

1. What takes place in the mind of the buyer of an article before he actually makes the purchase?
2. How may appeals to the imagination be made to save words and costly space?
3. Why must the writer of advertisements have

imagination before he can effectively appeal to the imaginations of others?

4. Compose an advertisement for a florist. This advertisement is to appear prior to Easter Sunday and is intended to suggest what pleasure and attractiveness flowers may create on that day.

Chapter XII. Style, and Strength of Appeals

1. What may be said as to the value of developing an individual style in the writing of advertisements?
2. When many writers follow a certain style slavishly, what is the result?
3. Discuss "clever writing" as compared with an earnest, sincere style.
4. Does it follow that because a style of writing may be effective in selling tobacco it will be as effective in selling dynamos or cemetery lots?
5. Discuss the Big Ben clock advertising and that of Sapolio.
6. What is the so-called "Reason Why" style of copy? What is its strength, and in what direction is the writer of reason-why copy likely to err?
7. Define "atmospheric" or "suggestive" advertising.
8. Why is it important to put a reason in the reader's mind for preferring a certain brand or make of merchandise?
9. What may be said for and against the direct style of address, — that is, referring to the reader of advertisements as "you"?

10. In what way may conversational language be used to advantage?
11. What is the value of the testimonial?
12. What has been shown by the "story" form of advertisement?
13. Review the bargain style of advertising and the changes that are taking place in the use of this style.
14. What is the so-called "telegraphic" style of copy?
15. What may be said on the subject of negative statements in advertising?
16. Discuss the question of technical information and argument as against popular treatment.
17. Submit an advertisement that impresses you as being written in an unusually effective style. Comment on the style.
18. Select some article of merchandise that you have recently purchased for yourself or that has been purchased for your home, and write a complete advertisement that would likely sell such goods to other people. State whether the advertisement is intended for manufacturer or retailer and in what kind of publication or medium it is to appear.

Chapter XIII. Dressing the Idea

1. Discuss the value of originality in advertising.
2. What common fault in advertising copy keeps the language from being impressive?
3. Select six phrases from the second description of hams in Chapter XIII that are particularly effective in building up the picture of fine meat.

4. What may be said as to the comparative difficulty of writing copy for a distinctive article and for merchandise of ordinary good quality?
5. How far may alliteration be used to advantage?
6. Compose an alliterative slogan for a brand of high-class cutlery — pen-knives, shears, scissors, etc.
7. Criticize, in detail, the first example of copy for the book *How to Get a Position*, reproduced in Chapter XIII. Then point out the superiority of the second example.
8. Cut from a local newspaper an example of commonplace, stereotyped advertising copy, and rewrite the material (or prepare entirely new material on the same subject), so that the presentation of the ideas will be attractive to the casual reader.
9. Submit an advertisement that you regard as being a good example of graphic description.

Chapter XIV. The Price and the Power of Words

1. What very practical reason may be offered for having every word in an advertisement the best word for that particular use?
2. What may be said on the subject of short words and short sentences?
3. Comment on that familiar railroad-track notice, "Stop, Look and Listen."
4. Express in the simplest and most concise and striking way the ideas contained in the following sentence: "If you are not altogether satisfied with any merchandise you may purchase in this establishment, after you have taken your purchases home, return the same to us immediately and we will undertake to adjust the matter."
5. Select some advertisement that appears to you to be written in cumbersome, ineffective language and point out where changes could be made to advantage.
6. Write, for a gas company, an advertisement designed to interest newspaper readers in the use of gas-ranges for hot-weather cooking. Descriptions of the ranges will not be required, as that would necessitate data that you may not be in a position to secure.

Chapter XV. Some Ad-writing Experiences

1. Take the headline "Dirty Soap is Dangerous" and write an advertisement of not less than one hundred and fifty words designed to interest general magazine readers and to draw from them a request for the Soapator booklet. Suggest what illustration you would like to accompany the copy you write.
2. Write, for a retail drug store, an advertisement featuring the Thermos Bottle, which has a vacuum wall that enables the bottle to retain the heat or the cold in a liquid several days. Prices may be mentioned as running from $2 to $5 for the different styles and sizes.

CHAPTER XVI. CUMULATIVE EFFECTS, AND TESTS

1. What is sound and what is unsound in the argument that "repetition makes reputation"?
2. Why is continued impression necessary in order to induce people to buy certain brands of soap, flour, canned goods, etc.?
3. What may be said, on the point of frequency of advertisements, with respect to a department store and an automobile advertiser?
4. What light is shed on the subject of cumulative effect by the fact that often, after magazine advertisements have been discontinued for a year or more, they continue to produce inquiries?
5. What is keying, and what is the value of it?
6. Why is keying very often only a partial test of the pulling power of advertising?
7. Why is there not as much cumulative effect in the advertising of an encyclopedia as in the advertising of a shaving soap?
8. Why do some of the best-known stores carry their firm names at the top of their page advertisements?
9. Name some advertisements that are likely to be looked up by readers. Name others that would probably never be looked up, but which must do their work by impressing the reader strongly at the time he first sees the page on which they appear.
10. Why would it be poor policy for the advertisers of Ivory Soap to discontinue or materially reduce their advertising?

11. Explain how the character of the article and the class of people appealed to must determine the amount of space that it is best to use for advertisements.
12. Discuss duplication of circulation in its effect on the advertiser's interests.
13. What factors other than advertisements in newspapers, magazines, cars, etc., enter into the decision of people to buy certain goods?
14. In what way is exaggerated and deceptive advertising injurious to the opportunity of the honest advertiser?
15. Is it your opinion that Barnum, the famous showman, was right in his assertion that people like to be humbugged?
16. Why is it advisable to make it as easy as possible for readers to respond to advertising? Explain some methods of making inquiry or response easy.

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